

THE DIAPASON

DEVOTED TO THE ORGAN

Fourth Year

CHICAGO, NOVEMBER 1, 1913.

Number Twelve

GREAT MEMORIAL IN DETROIT CHURCH

FOUR-MANUAL FOR MR. COREY

Well-Known Organist Selects Wangerin-Weickhardt Company to Build an Instrument of Fifty-Two Speaking Stops.

An important contract closed in the last month is that for a four-manual organ for the large Fort Street Presbyterian church of Detroit with the Wangerin-Weickhardt Company of Milwaukee. N. J. Corey, who is known as one of the leading organists of Michigan and the entire country, is the organist of this church and conducted the negotiations. The Milwaukee firm is doing a vast amount of work in a quiet way at its up-to-date plant, and although Mr. Weickhardt has been known for many years as a talented and conscientious builder and inventor, the output of the company is finding constantly a wider field and its organs are becoming better known.

The Detroit organ will consist of four manuals and pedals, three of the manuals having their pipes in separate swell boxes; will have fifty-two speaking stops, and about sixty couplers and pistons, and will cost \$18,000, or a little more if the expenses of reconstruction in the church are included. The Fort Street church not only is famous for its superb Gothic architecture, architects ranking it one of the finest in the country, but is the fortunate possessor of an organ case in harmony with the church. The distinctive features of this case will be retained, but rebuilt to double its present size, extending nearly across the end of the church and forming a majestic and imposing effect. Those who have seen the design, as drawn by the architect, were impressed by the harmony and dignity of effect between organ and church interior.

The organ will include a complete set of cathedral chimes and a harp. Several months will be required in the building of so large an organ, but it is expected that it will be ready for erection early in the new year.

Mrs. Frederick M. Alger will give the organ to the church, of which her father and mother, Mr. and Mrs. E. Y. Swift, were lifelong members. The music of the church was especially dear to Mr. and Mrs. Swift. The latter, a musician herself, derived so much pleasure from it that the sound of an organ, aside from its use in the hours of service, would frequently attract her to unseen and silent listening in the quiet atmosphere she loved.

Just before she sailed for Europe, in June, Mrs. Alger expressed her desire to establish this memorial for her father and mother, and commissioned Mr. Corey to secure and present plans on her return in September. Mr. Corey gave the matter much thought during the summer, and made a number of trips in the interests of the organ. Writing in the music column of the Detroit Saturday Night, which he edits, Mr. Corey said:

"After careful consideration the contract has been awarded to the Wangerin-Weickhardt Organ Company of Milwaukee. The perfect workmanship exhibited by this company, its own type of universal wind-chests, its superior electric action and beautiful voicing of pipes has attracted much attention, and the organ will be one of the finest examples of organ building in the country."

The Rev. Alphonse Dress, the well-known Dubuque organist, gave the opening recital Oct. 21 on a new instrument in St. Patrick's church, at Anamosa, Iowa. He was assisted by the cathedral choir from Dubuque.

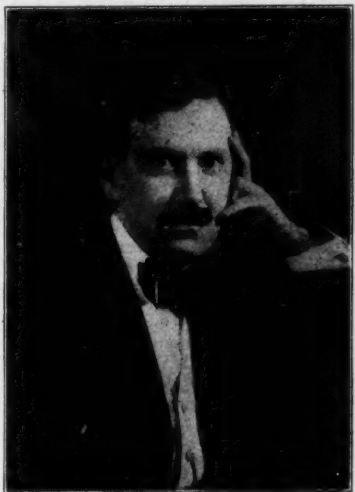
QUARLES GOES TO CORNELL

Well-Known St. Louis Organist is Engaged by the University.

James T. Quarles, formerly of St. Louis, has accepted the position of organist at Cornell University, Ithaca, N. Y.

Mr. Quarles for fourteen years had been organist and choirmaster at the Lindell Avenue M. E. church. His series of monthly recitals in this church have been prominent features in the musical life of St. Louis. The programs have presented the best of the world's masterpieces of organ literature.

Mr. Quarles was also organist of the Scottish Rite Cathedral; director



JAMES T. QUARLES.

[New Organist of Cornell University.]

of the Moolah Chanters, A. A. O. N. M. S.; dean of the music department of Lindenwood College, and president of the Missouri Music Teachers' Association. St. Louis regrets to lose one of her most prominent musicians, whose influence was felt in all fields of musical activity.

In his new position Mr. Quarles will have two large four-manual organs, one by Skinner, in Sage chapel, and the other being built by the Steere Company, for the new auditorium of the Department of Agriculture.

Before his departure from St. Louis those to whose musical wants he had ministered so many years remembered Mr. Quarles with gifts and other manifestations of their esteem to such an extent that the parting was made all the harder for him. He began his duties at Ithaca late in October.

St. Thomas' Organ in Place.

At the opening services held Oct. 5 in the completed St. Thomas' Church in New York the new organ, which is the first example of the English cathedral instruments, was heard. It is not completed, but the swell, choir, solo and pedal divisions serve to give a fair idea of its worth. Both the organist and choirmaster, T. Tertius Noble, and his assistant, Daniel R. Philippi, are enthusiastic in their praise of the instrument the Skinner company has constructed.

Forms Organ Company at Omaha.

F. F. Pitts, formerly connected with the Hinners Company, has established the Pitts Pipe Organ Company at Omaha, making its offices with the Schmoller & Mueller Piano Company. Mr. Pitts is making it his purpose to build up a paying industry in a locality which so far has had no local organ building plant.

ZEUCH CALLED TO ATLANTA

Chicago Man Accepts Position of Organist for Southern City.

William E. Zeuch, the Chicago organist, has accepted the position of municipal organist of Atlanta, Ga. The duties of the position include the playing of a series of recitals during ten months of the year on the great auditorium organ, besides acting in an advisory capacity with the music festival board of the city in regard to musical performances and engagement of artists.

Mr. Zeuch is a former pupil of Dr. Peter C. Lutkin and of Alexandre Guilman. He has played for a number of years in some of the best churches of the city, and has been connected with the organ department of the Aeolian Company. Mr. Zeuch ranks among the best and most talented of the younger generation of performers and his skill as a technician is pronounced wonderful by the best critics. He has been an organist since boyhood, his first playing being done on a pipe organ in his father's home.

An unusually large and appreciative audience heard Mr. Zeuch in his organ recital under the auspices of the Atlanta Music Festival Association, Sunday afternoon, Sept. 21, in the Auditorium.

"The recital was one of rare charm," says the Atlanta Journal. "The diversified program tested severely the talents of the organist, but he rendered it in a masterly manner. The approval of his audience was manifested strikingly when Mr. Zeuch played an additional number after the final one on the program. Colonel W. L. Peel, president of the Music Festival Association, requested him to continue at the organ. There was no announcement of the number, and the audience already had risen from its seats to go, when the first notes were heard. Practically every man, woman and child in the big gathering sat down again and waited to hear the piece."

HOUSE ORGAN IN BASEMENT

Tones Are Sent Through Floor Openings—Echo on Third Floor.

An organ has just been completed in the home of Frank Sebring of Sebring, Ohio, by Hillgreen, Lane & Co. In the construction of this instrument the main sections are in basement chambers, speaking up into the reception hall through grilled openings in the floor. The echo division is installed on the third floor, and is heard through the "well" of the building. A Marimbo-Xylophone harp equipped with resonators, a set of Deagan cathedral chimes, a vox humana stop, with strings, diapasons, flutes and reeds, make this echo section very resourceful and effective. The console is on the first floor.

A melodant auto-player is a part of the installation. In this player the melody responds from any section of the scale. In the usual auto-player only the upper note of a chord can be made to respond with melody accentuation. In this Hillgreen-Lane device the melody is picked out wherever it may occur in the composition. The entire organ is, of course, electrical.

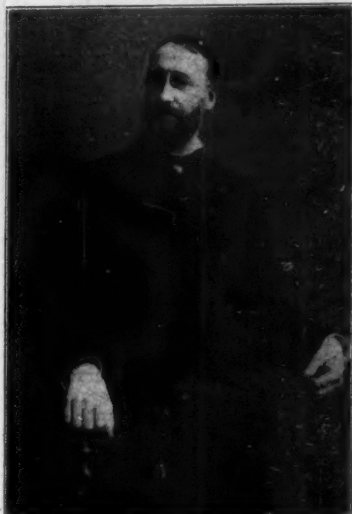
Gordon Balch Nevin of Easton, Pa., whose compositions for the organ have won great fame for him, and who frequently writes for The Diapason, has received a large number of the most enthusiastic letters praising one of his best compositions—the "Song of Sorrow." Among the well-known men who have written to him are J. Warren Andrews, Samuel A. Baldwin, Clarence Eddy, Henry S. Fry, Ralph Kinder, Caspar P. Koch, Edwin Arthur Kraft, Everett E. Truette and Dr. J. Fred Wolle.

THEODORE DUBOIS IS KILLED IN PARIS

NOTED WRITER FOR ORGAN

Career of Great Frenchman Sketched by Clarence Eddy—He Composed Piece for the Chicago Auditorium Opening.

Dispatches from Paris Oct. 21 say that Theodore Dubois, former director of the Paris Conservatoire and one of the best-known organists and organ composers in Europe, died as



THEODORE DUBOIS.

[From a photograph inscribed "To Mr. Clarence Eddy, with affectionate and grateful remembrance."]

the result of injuries sustained in an automobile accident. M. Dubois was 76 years old. At the request of The Diapason Clarence Eddy, who during his sojourn in Paris for some years was intimately associated with M. Dubois, has written an appreciation and sketch of this great French musician, whose works are known to every organist.

Chicago, Oct. 22.—Editor of The Diapason: The news just received of the death of Theodore Dubois fills me with profound sorrow. I have known him for many years not only as a great musician, but as a warm personal friend. During my residence in Paris I frequently came in contact with him and was at his house upon numerous occasions.

He was always extremely courteous and cordial, and possessed the attributes of a refined and cultured French gentleman. It can truthfully be said that he commanded the highest respect and admiration of all who knew him.

Theodore Dubois was primarily an organist, and for nearly twenty years he presided at the large organ at the Church of the Madeleine in Paris, where he succeeded Saint-Saens in 1877. Although not a great virtuoso, his playing was exceedingly interesting, and his improvisations were most delightful.

In 1896, when he succeeded Ambroise Thomas as director of the Paris Conservatory, he gave up his position at the Madeleine, and the French Academy conferred upon him the title "Officer of the Legion of Honor." Two years prior to this he was elected to the chair in this institution vacated by the death of Gounod.

Theodore Dubois was born at Rosnay, France, Aug. 24, 1837. He entered the Paris Conservatory at the

age of 16 and remained there eight years, carrying off first prizes in the departments of pianoforte, organ, harmony, fugue and composition, and graduating with the *prix de Rome*. His long list of published compositions includes several operas, oratorios, cantatas, masses, orchestral works, and a great many charming pieces for the organ which are played by organists everywhere.

For the inauguration of the Chicago Auditorium and its great Hilborne L. Roosevelt organ, consisting of 109 speaking stops (the largest in America at that time), Theodore Dubois was commissioned to write an appropriate composition. This was finished in September, 1889, at Rosnay, France, and entitled "Fantasie Triomphale for Grand Organ and Orchestra," and on Dec. 9 of the same year it was my privilege to preside at its first performance, with Theodore Thomas as conductor of the orchestra.

Nine years later I had the honor of playing the same composition in a concert at the Paris Trocadero, in the presence of its distinguished composer. Yours sincerely,

CLARENCE EDDY.

KILGEN ORGANS ARE OPENED

One of Forty Speaking Stops for Ethical Society of St. Louis.

An electro-pneumatic organ of forty stops and twenty-one couplers, built by George Kilgen & Son of St. Louis, was dedicated by Charles H. Galloway Oct. 19, when the Herzog memorial was opened for the Ethical Society of St. Louis. The organ is hidden behind a screen and the console is at the side of the platform. Mr. Galloway played this program:

Organ Sonata, No. 2, Mendelssohn; Caprice in B flat, Guilmant; Fantaisie in D flat, Saint-Saens; Scherzo in B flat, Hoyte; Meditation, Sturges; Gavotte in F, Martini; Andantino, Lemare; March for a Church Festival, Best.

Another Kilgen organ was opened in the First Presbyterian Church of Larned, Kan., Sept. 30, with Professor P. B. Eversden at the console. This organ has two manuals and 884 pipes.

Kilgen & Son have just completed and are moving into a new addition to their factory building, which will double the floor space. With the added machinery and equipment the plant will be one of the largest devoted to the exclusive building of pipe organs in the country.

NEW COMPANY IS FORMING

Beman to Incorporate Business and Build Plant at Binghamton.

News from Binghamton, N. Y., is to the effect that Frank Beman has decided to incorporate and enlarge the pipe organ business he has been conducting for many years, and will seek a new site for a plant large enough to provide adequate accommodations for the manufacture of organs and automatic orchestra apparatus on a large scale.

The firm will be capitalized at \$50,000 or \$100,000 and plans are under way to double the working force when the new plant is in operation.

Dr. Richardson Engaged.

The music committee of Calvary Baptist Church in New York announces that it has secured the services of Dr. A. Madeley Richardson as organist and choir director. Dr. Richardson, who was at liberty in consequence of a financial crisis at the South Reformed Church, began his duties in October.

Dr. Ronfort at Rochester.

Dr. Gustave Ronfort, formerly of the Cosmopolitan School of Music in Chicago, is now at Rochester, N. Y., where he is presiding over a large Hope-Jones unit orchestra at Fitzhugh hall.

Washington College at Topeka, Kan., is raising money among its friends, alumni and students for an organ to cost \$3,000 and Dean Horace Whitehouse announces that \$1,000 already has been raised.

HOPE-JONES DINED; BIG WORK FINISHED

BANQUET AT PITTSBURGH

Completion of Immense Unit Orchestra in Pitt Theater Celebrated—Swell Shades Controlled Through the Keys.

The Pitt Theater at Pittsburgh, Pa., inaugurated its Hope-Jones Unit Orchestra Oct. 25 and 26 with recitals, lectures and demonstrations by the inventor. On the evening of the 25th Robert Hope-Jones was entertained at a banquet held at the Duquesne Club by the theater proprietors and leading citizens of Pittsburgh.

At the request of The Diapason Walter E. Hall, the Pittsburgh organist, sends an account of the dinner as follows:

"The banquet given to Robert Hope-Jones at the Duquesne Club, Pittsburgh, on Saturday night by the manager and owners of the new Pitt Theater, was a brilliant success. Pittsburgh's best musical and literary element was out in force. A score of organists, pianists and other musicians, and a notable gathering of literary men and financiers sat down to acclaim the noted genius. It proved the inter-dependence of humanity. The inventor is powerless unless the art-loving Croesus affords him the opportunity, and all honor to the men who have made possible the installation of the most remarkable musical instrument yet produced. Gottfried H. Federlein, secretary of the Guild of Organists, lauded the inventor and said that the City of New York had by its discontinuance of all recitals in the high schools and by its sole choice of the Ethical Culture Church put its official seal of approval on the unit orchestra. Walter E. Hall, fellow of the Royal College of Organists, spoke on the invention and progress of musical instruments since 'Jubal struck the chorde shell,' and laid emphasis on the new world of music which the guest of honor had, like Columbus, not only discovered, but invented. Charles W. Scovel, the retired dean of musical critics in Smokopolis, in a forceful and eloquent speech to the large audience in the theater, drew attention to the fact that the 1,300th organ recital was given that night by Mr. Heinroth at Carnegie Hall and eulogized the late Frederic Archer as 'the Liszt of the organ.' Mr. White, the organist, aroused tremendous enthusiasm by his playing, and the astonishment of those present at the novel and colossal musical effects was patent to all. Daily noon recitals are to commence on Nov. 3."

This organ is much larger and more powerful than the well-known instrument at Ocean Grove, N. J., and contains several noted features. It is possible to control the swell shutters through the keys, an absolute novelty in organ construction.

The claim is made for this latest Hope-Jones creation that it is the most powerful musical instrument in any theater in the world. The strings, flutes, clarinets, etc., are in the orchestra pit. So are the drums, cymbals, tambourines, xylophones and other percussion instruments. The organ tones find their way into the theater from chambers above the entrance lobby. The solo harp and the larger set of cathedral chimes are bracketed on the wall at the back of the second lobby. The greater of the two xylophones stands immediately below the stage apron on one side and the glockenspiel is similarly located on the other. The majestic diapason is high up in the wings behind the stage curtain, and in a somewhat similar position there is placed a complete instrument for supplying soft music behind the scenes. This includes a piano, a cello, a violin, a horn and pipes designed to imitate the tones of the human voice.

The artist who plays upon this complex instrument sits in full view of the audience.

Frank R. White, director of the Hope-Jones Unit Orchestra School, will play the instrument. Special

concerts will be given daily from 12:30 to 1:30 p. m. The instrument will be used also for incidental and entr'act music at matinees and evening performances.

FRISCO CONTRACT AWARDED

Austin Company Will Build for the Grace Episcopal Cathedral.

The contract for the Grace Episcopal Cathedral organ at San Francisco has been awarded to the Austin Company. It came from the reputation of Austin organs in California. This instrument will be built divided, with detached console, and voiced to fill the large and lofty nave of the Gothic structure. It will have forty-eight speaking stops and the specification which is being prepared will have special interest for lovers of large organ schemes.

Contracts for the three-manual Austin in the Roman Catholic Cathedral of Providence, R. I., and another in the Centre church of New Haven came from a hearing and inspection of the large three-manual Austin in All Saints' Episcopal Church at Providence.

The Austin Company, which already has five theater organs in New York, has received the contract for a good-sized three-manual for the Strand Theater of that city. The big open-air auditorium organ at San Diego will be installed in time for the people to enjoy it before the new year. This organ has been described fully in The Diapason and, as the first American organ to be heard from an open-air auditorium and itself enclosed in a weather proof building, it presents most interesting features of the development of organ making science. This instrument, while having strong orchestral coloring in its string and reed families, is heavily anchored with sonorous and heavy diapasons, so that the essentially dignified and solid body of organ tone will not be lost, but will be a basis on which the characteristic orchestral colors can be balanced and blended.

WILL MEET AT OCEAN GROVE

N. A. O. Convention Set for Aug. 5 to 12—Executive Body Meets.

At the meeting of the executive committee of the National Association of Organists, held at the residence of the president, Dr. J. Christopher Marks, in New York, Oct. 14, the seventh national convention, to be held at Ocean Grove, N. J., was set for Aug. 5, 6, 7, 8, 10, 11 and 12, 1914.

Enthusiastic letters were received and read from a number of the state presidents and members of the national committee. Reports were given of the successful state banquet held at Meriden, Conn., and an announcement was made that another banquet will be held at Hartford, Conn., Nov. 10, which will be attended by several members of the association from New York city and vicinity. Edward Young Mason, state president of Ohio, wrote that a dinner of organists is to be held at Columbus, Nov. 11.

The first "get-together dinner" of the association in New York will be held at the Hotel Gerard Nov. 17. At the close of the meeting the committee sat down to a supper provided by the hostess, Mrs. Marks.

Schweitzer Plays in New York.

H. S. Schweitzer, F. A. G. O., now of Reading, Pa., where he is making an excellent reputation in his church, gave a recital at the Old First Presbyterian church of New York Oct. 20. He played: Festival Hymn, Bartlett; Intermezzo, Jean Bohannon; Romanza, Parker; Torchlight March, Guilmant; "At Evening," Widor; Spring Song, W. C. Macfarlane; "Gloria in Excelsis," Julius Harrison; Minuet, Beethoven; Benedictus, Reger; "March de Fete," Henri Busser.

Dr. Minor C. Baldwin gave concerts in October on the large memorial organ at Greenville, Ohio, at the Methodist church of Anderson, Ind., and at Piqua, Ohio.

Kimball Wins Large Contract.

The Kimball Company has made a contract with Father P. M. Cushnahan to build an organ costing \$8,500 for St. Joseph's Catholic church at Ogden, Utah. It is to be finished next Easter, and is to be the largest organ at Ogden.

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A1 Chest Maker.

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pable of developing and closing Pipe Organ sales, by an old established manufacturer. Permanent engagement for one meeting the requirements. Address P. O. Salesman, care THE DIAPASON, 29 South Clinton Street, Chicago.

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WANTED—Good, experienced, all-around organ men.

L. D. MORRIS & CO.,
Steinway, Hall, Chicago.

EXPERIENCED ORGAN BUILDERS Wanted—All branches. Bates & Culley, 1827 S. Eleventh St., Philadelphia, Pa.

MEMORIAL OPENED AT CHAMPAIGN, ILL.

HINNERS ORGAN FINISHED

Gift of Former Congressman to University Church Receives Praise From Musicians—Dedicated by Dr. Charles H. Mills.

The new Hinners organ in the George McKinley Memorial University Presbyterian Church of Champaign, Ill., was dedicated Sunday, Oct. 12, Dr. Charles H. Mills, who has been engaged as regular organist of the church, presiding at the instrument. In connection with the dedicatory services brief addresses were made by the members of the organ committee—Dean Thomas Arkle Clark and Professor Herbert J. Barton of the University of Illinois and Dr. M. E. Anderson, pastor of the church. The organ was given to the church by William B. McKinley, former congressman. A number of eminent organists have examined the instrument and all expressed themselves as highly pleased with the superb tone quality and effective action of the instrument, which is modern in every detail.

Following is the specification:

GREAT ORGAN.

Open Diapason, 8 ft.
Viola d' Gamba, 8 ft.
Doppel Floete, 8 ft.
Dolce, 8 ft.
Octave, 4 ft.
Wald Floete, 4 ft.
Trumpet, 8 ft.
Cathedral Chimes, 20 chimes.
(All except Open Diapason enclosed in separate swell-box.)

SWELL ORGAN.

Bourdon, 16 ft.
Violin Diapason, 8 ft.
Salicional, 8 ft.
Aeoline, 8 ft.
Voix Celeste, 8 ft.
Stopped Diapason, 8 ft.
Quintadena, 8 ft.
Harmonique Flute, 4 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN.

English Diapason, 8 ft.
Dulciana, 8 ft.
Melodia, 8 ft.
Viol d' Orchestre, 8 ft.
Flute d' Amour, 4 ft.
Clarinet, 8 ft.

PEDAL ORGAN.

Double Open Diapason, 16 ft.
Lieblich Gedeckt, 16 ft.
Violoncello, 8 ft.
Bass Flute, 8 ft.

COUPLERS—Swell to swell, 4 ft.
Swell to great, 16 ft.
Swell to pedal, 16 ft.
Swell to choir, 16 ft.
Swell to great, 16 ft.
Swell to choir, 16 ft.
Swell to pedal, 16 ft.
Swell to great, 16 ft.
Swell to choir, 16 ft.

ADJUSTABLE PISTON COMBINATIONS—Four for great and pedal stops. Four for swell and pedal stops. Four for choir and pedal stops.

PEDAL MOVEMENTS—Great to pedal reversible. Balanced swell pedal. Balanced swell pedal. Balanced swell pedal. Balanced swell pedal.

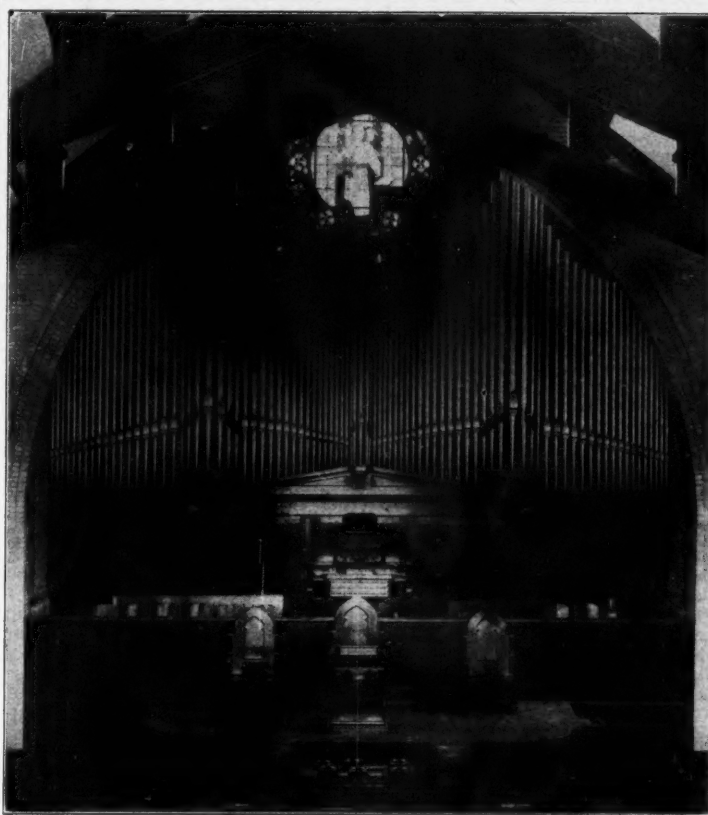
ACCESSORIES—Swell tremolo. Choir tremolo. Crescendo indicator. Wind indicator. Motor starter. Spencer steel Orgoblo.

The Hinners Company has just completed its large new two-story brick additional factory building, in which new equipment and machines operated by individual electric motors are being installed. The new equipment will practically double the capacity of the plant. The company is enjoying a very prosperous trade, having under construction more than forty pipe organs, the trade extending not only to all parts of America, but to a number of foreign countries.

COWLES GOES TO NEW YORK

Farewell Recital at Louisville Before Organist's Departure.

Frederic A. Cowles has left Louisville for New York, where he has taken a position as organist at All Souls' church. He gave a farewell recital at Calvary Episcopal church in Louisville Friday evening, Oct. 3. The program follows: Prelude and Fugue in F minor, Bach; Elegie, Tertius Noble; Scherzo, from Second Symphony, Widor; "Song of Sorrow," Gordon B. Nevin; Fantasia and Fugue on B-A-C-H, Liszt; Nocturne from "Midsummer Night's Dream," Mendelssohn; Springtime Sketch, Brewer; Finale from First Symphony, Vienne; Ride of the Valkyries, Wagner.



M'KINLEY MEMORIAL ORGAN, CHAMPAIGN, ILL.

[Built by the Hinners Company for Church Erected by former Congressman.]

DR. MANSFIELD AT CONSOLE

Two Recitals by Him Open Moller Organ at Wilson College.

The new concert organ of four manuals and forty speaking stops, built by M. P. Moller for the auditorium of Wilson college, Chambersburg, Pa., under the supervision of Dr. Orlando A. Mansfield, F. R. C. O., F. A. G. O., professor of music in the college, was formally opened Oct. 4, when two recitals were given by Dr. Mansfield to large and intensely appreciative audiences who were roused to the highest enthusiasm by Dr. Mansfield's rendering of programs consisting of organ classics by Bach, Mendelssohn, Merkel and Guilman, Handel concertos and choruses, modern organ works and arrangements and several arrangements and original compositions by Dr. Mansfield and by his son, Purcell J. Mansfield of Glasgow.

The organ is one of the most representative college organs in America and the largest in its section of the country. It is played by electric action from a detached console placed in the center of the stage; wind is supplied by a Kinetic blower. With three exceptions there are no borrowings, all stops running throughout the compass of eighty-one notes on the manuals and thirty on the pedals. The specification was published in a recent issue of The Diapason.

One of Dr. Mansfield's programs follows: Offertoire in D minor; Batiste; First Impromptu in G minor; Purcell J. Mansfield; Fantasia (en forme d'un Offertoire) in C, Tours; Allegretto Grazioso in F, Op. 17, Dr. Mansfield; Sonata in B flat, Op. 65, No. 4, Mendelssohn; Pensee, Melody in B flat, Neustedt; March on a Theme from Handel, Guilman; Capriccio alla Sonata, in D minor, Fumagalli; Pastorale in G, Merkel; Chorus, "Hallelujah" ("Messiah"), Handel.

EDWIN H. LEMARE IS COMING

English Organist To Make Brief Concert Tour of United States.

Edwin H. Lemare, the English organist, who has paid several visits to America, plans to make another brief tour here during the present season. Mr. Lemare, who ranks among the foremost organists of the day, has been specially engaged to open several organs and will fill other important engagements.

PLYMOUTH ORGAN DAMAGED

Water Causes Loss and Puts Large Part Out of Commission.

The organ at Plymouth church, Brooklyn, where Harold Vincent Milligan is organist and choirmaster, was badly damaged at a recent fire which nearly destroyed the lecture-room and Sunday-school room of the famous old Henry Ward Beecher church. The organ was not touched by the fire itself, but was injured by water which poured into it from the roof. The swell, choir and solo organs are completely out of commission, while the great is uninjured. It is being used on Sundays for the hymns and the choir sings the rest of the service unaccompanied. It is estimated that the repairs will not be completed for about six weeks.

The organ is one of the best in New York. When it was built it was considered the best in the country at that time (about 1865). It has been played by such distinguished men as John Zundel, who was the organist during Beecher's time, the composer of "Love Divine, All Love Excelling," Walter Damrosch and Dudley Buck. It was entirely rebuilt a few years ago by Ernest M. Skinner.

CASAVANT WORK IS OPENED

Joliet Three-Manual Organ Played by T. Guy Lucas, A. R. C. O.

Christ Episcopal church at Joliet, Ill., from sanctuary to west doors, was packed with music lovers of Joliet Sunday afternoon, Sept. 28, when the Casavant organ, a large three-manual, was heard by the public for the first time, with T. Guy Lucas, A. R. C. O., at the keyboards. Not only was the nave of the church packed, but the people overflowed into the vestry.

The program for the afternoon recital was as follows: Prelude in C sharp minor, Rachmaninoff; Scenes from the "Peer Gynt" suite, Grieg; Chorale Preludes, Brahms; Largo from "New World" symphony, Dvorak; "Mizpah," Lucas; "Evening," Johnston; "Jubilate Deo," Silver.

The selection "Mizpah" was written by Mr. Lucas especially for this recital.

G. H. Bromby Leaves Salina.

G. H. Bromby, who had been organist and choirmaster for the last two years at Christ Cathedral, Salina, Kan., left Oct. 1 to accept a similar position at Grace church, Elmira, N. Y.

NASHVILLE OPENS LARGE FOUR-MANUAL

PLAYED BY EDWIN A. KRAFT

Austin Organ Heard by More Than 1,000 People at First of Two Recitals—Has Seventy-four Complete Sets of Pipes.

A four-manual Austin organ in the First Presbyterian Church of Nashville, Tenn., was dedicated the last Friday and Sunday of September with a feast of music, served to the people of Nashville by Edwin Arthur Kraft. Although the weather was not at all favorable the papers of that city report an audience of more than 1,000 at the Friday recital. The same papers indicate that Mr. Kraft's playing aroused decided enthusiasm. The organ has thirty-five complete sets of pipes and a total of ninety-seven speaking stops and mechanical registers. Its scheme is as follows:

GREAT ORGAN.

1. Major Diapason, 16 feet.
2. Principal Diapason, 8 feet.
3. Small Diapason, 8 feet.
4. Gross Gamba, 8 feet.
5. Gross Flute, 8 feet.
6. Octave, 4 feet.
7. Harmonic Tuba, 8 feet.

SWELL ORGAN.

20. Bourdon, 16 feet.
21. Diapason Phonor, 8 feet.
22. Horn Diapason, 8 feet.
23. Rohr Flute, 8 feet.
24. Viole d'Orchestre, 8 feet.
25. Viole Celeste, 8 feet.
26. Echo Salicional, 8 feet.
27. Flauto Traverso, 8 feet.
28. Contra Fagotto, 16 feet.
29. Cornopean, 8 feet.
30. Oboe, 8 feet.

CHOIR ORGAN.

42. Geigen Principal, 8 feet.
43. Dulciana, 8 feet.
44. Concert Flute, 8 feet.
45. Quintadena, 8 feet.
46. Flute d'Amour, 4 feet.
47. Harmonic Piccolo, 8 feet.
48. Clarinet, 8 feet.

ECHO ORGAN.

63. Violoncello, 8 feet.
64. Flauto Dolce, 8 feet.
65. Unda Maris (Celeste), 8 feet.
66. Vox Humana, 8 feet.
67. Cathedral Chimes, 20 feet.

(Connected to Great Organ Relay)

PEDAL ORGAN (Augmented).

71. D'ble Open Diapason, 16 feet.
72. Violone, 16 feet.
73. Bourdon, 16 feet.
74. Lieblich Gedeckt (from Swell), 16 feet.
75. Gross Flute, 8 feet.
76. Violoncello, 8 feet.
77. Contra-Fagotto (from Swell), 16 feet.
78. Harmonic Tuba Profunda, 16 feet.

At the Friday evening concert Mr. Kraft gave the following program: "Paeon," Matthews; "Evening Bells and Cradle Song," Macfarlane; Caprice ("The Brook"), Dethier; Overture to "Tannhaeuser," Wagner; Canzona, Faulkes; Fantasia Symphonique, Rosseter G. Cole; "Echo Bells," John H. Brewer; Minuet, Beethoven; Toccata, Bartlett; Scherzo, Dethier; Fantasia on "My Old Kentucky Home," J. E. W. Lord; "Ride of the Valkyries," Wagner.

During Mr. Kraft's visit in the city he was given a banquet by the local branch of the National Association of Organists. A large number of the musicians of Nashville and other personal friends of Mr. Kraft were present.

Clarence Eddy at Ripon, Wis.

A concert in the artists' course of the school of music of Ripon College, at Ripon, Wis., was given Oct. 20, on the invitation of Mrs. Elizabeth Battle Bintliff, M. A., director of the school. Mr. Eddy played the following program: Festival Prelude and Fugue on "Old Hundred," Eddy; "In Springtime," Hollins; Toccata in F major, Crawford; Rondo, "Soeur Monique," Couperin; the Great G minor Fugue, Bach; Allegretto in E flat and Allegro Militaire, Wolstenholme; "At Twilight," Frysinger; Fantasia Symphonique, Cole; "Kammenoi-Ostrow," Rubinstein; "Love Death" from "Tristan and Isolde," Wagner; March and Chorus from "Tannhaeuser," Wagner.

Herbert Foster Sprague Plays.

Herbert Foster Sprague gave his twenty-sixth organ recital at Trinity Church, Toledo, Ohio, Wednesday evening, Oct. 15. This was the opening recital of the season. The program included the Third Symphony by Widor.

ANOTHER BIG ORGAN IN WESTERN CANADA

FOUR-MANUAL AT CALGARY

Installation is Completed in October
by Casavant Brothers—Has Sixty-
Six Speaking Stops—Is in
Knox Church.

Casavant Brothers of St. Hyacinthe, Quebec, finished in October the installation of another great organ in the British Northwest. It is a four-manual of sixty-six speaking stops in the Knox church at Calgary, Alta. Frank Wrigley is the organist of the church. The specification of the instrument follows:

- GREAT ORGAN.**
1. Double Open, 16 ft.
 2. First Open Diapason, 8 ft.
 3. Second Open Diapason, 8 ft.
 4. Violin Diapason, 8 ft.
 5. Doppel Flöte, 8 ft.
 6. Stopped Diapason, 8 ft.
 7. Dulcissimo, 8 ft.
 8. Wald Flöte, 4 ft.
 9. Octave, 4 ft.
 10. Twelfth, 2-3 ft.
 11. Fifteenth, 2 ft.
 12. Mixture, 5 rks.
 13. Trumpet, 8 ft.
 14. Clarion, 4 ft.
- SWELL ORGAN.**
15. Bourdon, 16 ft.
 16. Open Diapason, 8 ft.
 17. Clarabella, 8 ft.
 18. Stopped Diapason, 8 ft.
 19. Viole di Gamba, 8 ft.
 20. Voix Celeste, 8 ft.
 21. Aeoline, 8 ft.
 22. Principal, 4 ft.
 23. Flauto Traverso, 4 ft.
 24. Piccolo, 2 ft.
 25. Cornet, 5 rks.
 26. Contra Fagotto, 16 ft.
 27. Cornopean, 8 ft.
 28. Oboe, 8 ft.
 29. Vox Humana, 8 ft.
- CHOIR ORGAN (Enclosed).**
30. Open Diapason, 8 ft.
 31. Melodia, 8 ft.
 32. Dulciana, 8 ft.
 33. Harmonic Flute, 4 ft.
 34. Violina, 4 ft.
 35. Flageolet, 2 ft.
 36. Clarinet, 8 ft.
- SOLO ORGAN (Enclosed in choir swell box).**
37. Stentorphone, 8 ft.
 38. Gross Flöte, 8 ft.
 39. Erzaehler, 8 ft.
 40. Viole d'Orchestre, 8 ft.
 41. Traverso Flute, 4 ft.
 42. Harmonic Piccolo, 2 ft.
 43. Tuba, 8 ft.
 44. Cor Anglais, 8 ft.
 45. Saxophone, 8 ft.
 46. Celesta.
 47. Harp.
- ECHO ORGAN.**
48. Violin, 8 ft.
 49. Lieblich Gedecht, 8 ft.
 50. Aeoline, 8 ft.
 51. Violes Celestes (2 rks.), 8 ft.
 52. Flauto Amabilis, 4 ft.
 53. Orchestral Oboe, 8 ft.
 54. Vox Humana, 8 ft.
 55. Cathedral Chimes.
- PEDAL ORGAN.**
56. Double Open (7 acoustic), 32 ft.
 57. Open Diapason, 16 ft.
 58. Bourdon, 16 ft.
 59. Violone, 16 ft.
 60. Bourdon (Echo), 16 ft.
 61. Gedecht (from No. 15), 16 ft.
 62. Flute (from No. 57), 8 ft.
 63. Bourdon (from No. 53), 8 ft.
 64. Violoncello (from No. 59), 8 ft.
 65. Trombone, 16 ft.
 66. Trumpet (18 from No. 65), 8 ft.
- COUPLERS—67. Great to pedal. 68. Swell to pedal. 69. Choir to pedal. 70. Solo to pedal. 71. Solo to super to pedal. 72. Swell super to pedal. 73. Swell to great unison. 74. Swell to great sub. 75. Swell to great super. 76. Swell to choir unison. 77. Swell to choir sub. 78. Swell to choir super. 79. Solo to choir unison. 80. Solo to choir sub. 81. Solo to choir super. 82. Solo to great unison. 83. Solo to great sub. 84. Solo to great super. 85. Echo to pedal. 86. Echo to solo. 87. Echo to choir. 88. Echo sub octave. 89. Echo at octaves. 90. Solo to swell unison. 91. Choir to great unison. 92. Choir to great sub. 93. Choir to great super. 94. Choir at octaves sub. 95. Choir at octaves super. 96. Great at octaves sub (marked G). 97. Great at octaves super (marked A). 98. Swell at octaves sub. 99. Swell at octaves super. 100. Chimes to swell. 101. Chimes to great. 102. Chimes to choir. 103. Chimes to solo. (100-103 with draw stops). 104. Solo at octaves sub. 105. Solo at octaves super. 106. Tremolo to solo. 107. Tremolo to swell. 108. Tremolo to choir. 109. Tremolo to echo. (106 to 109 with draw stops).**
- ADJUSTABLE COMBINATION PISTONS.**—Five pistons to great. Five pistons to swell. Three pistons to choir. Three pistons to solo. Three pistons to pedal. Four adjustable foot pistons to act on all stops and couplers. All off piston. Full organ. All strings. All diapasons. All reeds. Reversible solo to pedal. Reversible swell to pedal. Reversible choir to pedal. Foot piston for tube of cathedral chimes of low pitch.
- PEDALS.**—Echo swell pedal. Swell pedal to swell. Swell pedal to choir and solo. Crescendo pedal to act on all stops and couplers.

The action is electric with wind pressure from three and one-half to twelve inches. The console is with

ivory draw stops at an angle of 45 degrees. The main organ is divided into two sections, one on each side of the choir loft, with the console in the center, and the echo is at the other end of the church. Wind is supplied by two electric blowers, one for the main organ and one for the echo organ.

Frank Wrigley, organist of the Knox church, played at the opening Oct. 13 and gave this program: First Movement of Fifth Symphony, Widor; Largo from "New World" Symphony, Dvorak; Cantilene, Hailing; Allegretto, Hoffman; Scherzo from Fifth Sonata, Guilman; "Echoes," Bellaire; "Harmonies de Soir" and "Clair de lune," Sigfrid Karg-Elert; Scherzo in F minor, Sandford Turner.

MEMORIAL TO E. M. BOWMAN

Service Is Conducted in Calvary Baptist Church, New York.

A memorial service for Edward Morris Bowman, organist and choir-master of Calvary Baptist Church, New York, was held by the Rev. Donald MacIntyre, pastor in charge, with John Vliet Pearsall, a former assistant of Mr. Bowman, at the organ. Addresses were made by Dr. Robert Stuart MacArthur, I. Newton Williams, Joseph M. Lesser, Albert Ross Parsons and A. Warren Spalding, and the Calvary choir sang Gaul's "No Shadows Yonder," Mr. Bowman's setting of the Lord's Prayer, and Williams' "Thou Wilt Keep Him in Perfect Peace." Mr. Williams spoke of Mr. Bowman's associations with the church music committee, Mr. Lesser of his work in the Sunday-school, Mr. Spalding of his interest in the mid-week prayer-meetings, which he regularly attended, and Dr. MacArthur of his relations with Mr. Bowman as pastor. He said that he had never had another assistant such as Mr. Bowman had been. Incidentally he spoke at length of the correct singing of hymn tunes and anthems, emphasizing the accent and stress laid on certain words and phrases to bring out clearly the meaning intended by the writer.

CONTRACT GOES TO WINDER

Will Build Two-Manual for Richmond Theater—No Competition.

The C. F. Winder Company's latest contract has just been awarded without competition. It is for a two-manual in the Superior Theater at Richmond, Va. The organ is to be voiced on ten-inch pressure and all the pipes will be in an eight-inch swell box. A detached console and tubular-pneumatic action are provided. The specification follows:

- GREAT ORGAN.**
1. Open Diapason, 8 feet.
 2. Dulciana, 8 feet.
 3. Rohr Flute, 8 feet.
 4. Violin, 8 feet.
 5. Flute d'Amour, 4 feet.
 6. Octave, 4 feet.
- ORCHESTRAL ORGAN.**
7. Lieblich Gedacht, 16 feet.
 8. Open Diapason, 8 feet (from No. 1).
 9. Orchestral Violin, 8 feet (from No. 4).
 10. Rohr Flute, 8 feet (from No. 3).
 11. Viole d'Orchestre, 8 feet.
 12. Orchestral Celeste, 8 feet.
 13. Dulciana, 8 feet (from No. 2).
 14. Flute d'Amour, 4 feet (from No. 5).
 15. Tuba, 8 feet.
 16. Tremulant.
- PEDAL ORGAN.**
17. Resultant, 32 feet (from Nos. 18 and 19).
 18. Sub Bass, 16 feet.
 19. Lieblich Gedacht, 16 feet (from No. 7).
 20. Violoncello, 8 feet (from No. 11).
- COUPLERS.**—21. Swell to swell, 16 feet. 22. Swell to swell, 4 feet. 23. Swell to great, 16 feet. 24. Swell to great, 4 feet. 25. Swell to great. 26. Swell to pedal. 27. Great to pedal.
- COMPOSITION PEDALS.**—28. Piano to great. 29. Mezzo to great. 30. Forte to great. 31. Piano to swell. 32. Mezzo to swell. 33. Forte to swell. 34. Balanced crescendo pedal. 35. Balanced swell pedal (inside). 36. Lock swell pedal (outside).

A Möller organ of thirty speaking stops was dedicated in Trinity Reformed church at Canton, Ohio, late in October.

Professor J. H. Simms of Omaha gave the opening recital on an organ in the Christian church at Red Oak, Iowa, Sept. 30.

FEDERLEIN TO PLAY FOR SCHOOL BOARD

RECITAL SERIES ARRANGED

Large Organ in Society for Ethical Culture Auditorium Will Be Used to Give Public Concerts in New York City.

To those who are devoted to organ music in New York City an announcement which will be of great interest is that of a series of municipal recitals by Gottfried H. Federlein, organist of the Society for Ethical Culture, Central Park West and Sixty-fourth street.

Under the auspices of the lecture bureau of the board of education the city has arranged with the Ethical Society for the use of its splendid auditorium, and has engaged Mr. Federlein to play. As at the College of the City of New York, these recitals will be given Sunday afternoons, free to the public, beginning in November.

A great opportunity is offered to those living downtown and on the West side. The programs will by no means be limited strictly to organ music, the nature of the organ, a Hope-Jones four-manual, warranting the liberal use of transcriptions.

Programs of the first four recitals are:

Nov. 9—Toccata and Fugue in D minor, Bach; Meditation, Harker; Swedish Wedding March, Sodermann; "Feuille d'Album," Cui; Scherzo in G minor, Bossi; Romance in D, Parker; Prayer in F, Guilman; Grand Choeur in D, Guilman.

Nov. 16—Grand Chorus in G minor, Hollins; Chant Sans Parole, Tschai-kowsky; Offertory in E flat, Dubois; Sixth Sonata, Mendelssohn; Prelude to "Le Deluge," Saint-Saens; Berceuse, Gounod; Overture, "Oberon," von Weber.

Nov. 23—Introduction, third act, "Lohengrin," Wagner; "Evensong,"

Johnston; Intermezzo, Callaerts; Fantasy and Fugue in G minor, Bach; Communion in G, Batiste; Largo, Handel; Cantilene, Hailing; Paean, Matthews.

Nov. 30—Marche Religieuse, Guilman; "In the Morning" and "Ase's" Death, from "Peer Gynt" Suite; Grieg; Toccata in G minor, Rogers; Meditation from "Thais," Massenet; "Jour de Noces," Archer; "The Swan," Saint-Saens; Overture to "Tannhauser," Wagner.

Barrel Organ Still in Use.

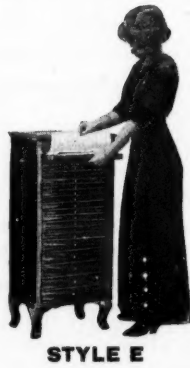
One of a few barrel organs still in use in English places of worship is to be found in the Church of St. Thomas a Becket, at Brightling, Sussex. This remarkable relic was presented to the church nearly 200 years ago. It possesses six stops and two barrels, each of which play twelve tunes. When the organ was given the donor presented the male members of the choir with white smocks, buckskin breeches and yellow stockings, and the girls with red cloaks, to be used during services. The organ has survived these strange garments, for it is still in use, and its repertoire includes a number of the best known hymn tunes. The present organist at Brightling has had charge of the instrument for more than fifty years.—Music Trade Review.

How They "Sized Up" Handel.

When visiting the Bodleian library, Oxford, England, in the summer, Dr. William C. Carl made an important discovery. He was searching for musical novelties and while in the famous library took pains to obtain data regarding celebrated personages who had appeared in the great hall adjoining the library. He got possession of the record books containing comments on the various events that had taken place there. On a certain page he found this entry: "In this hall a concert was given, last evening, by a man whose name was Handel; but it didn't amount to much."

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KILGEN & SON PLACE KANSAS CITY ORGAN

IS OPENED BY L. J. DUBUQUE

Three-Manual of Thirty-Two Stops,
In the Redemptorist Church, is
the Work of the St. Louis
Firm of Builders.

Despite a heavy rain, nearly 800 people attended a recital to mark the dedication of the Kilgen & Son organ in the Redemptorist church, Hunter avenue and Broadway, Kansas City, Mo., Oct. 9. Father Joseph Dister, pastor, presided at the exercises. He was assisted by Fathers William Dalton and Caryl of Kansas City, Father McCormack of St. Joseph, Father Louis Beck of Kansas City, Kan., and Father A. G. Clonessy of Independence, Mo.

Louis J. Dubuque, organist of the Rock church, St. Louis, gave the recital and his rendition of a fine program met with an enthusiastic reception. He played a program of compositions by Mendelssohn, Schumann, Wagner, Dvorak, Reinecke and others.

This organ has three manuals and the following stops:

- GREAT ORGAN.**
1. Double Open Diapason, 16 feet.
 2. Open Diapason, 8 feet.
 3. Gamba, 8 feet.
 4. Gross Flute, 8 feet.
 5. Octave, 4 feet.
 6. Flute Harmonic, 4 feet.
 7. Super Octave, 2 feet.
 8. Trumpet, 8 feet.

- SWELL ORGAN.**
9. Bourdon, 16 feet.
 10. Open Diapason, 8 feet.
 11. Viol d'Orchestra, 8 feet.
 12. Aeoline, 8 feet.
 13. Vox Celestis, 8 feet.
 14. Stopped Diapason, 8 feet.
 15. Flauto Traverso, 4 feet.
 16. Violina, 4 feet.
 17. Flautino, 2 feet.
 18. Dolce Cornet, 3 rk.
 19. Cornopean, 8 feet.
 20. Oboe, 8 feet.

- CHOIR ORGAN (In a separate swell box)**
21. Violin Diapason, 8 feet.
 22. Dulciana, 8 feet.
 23. Melodia, 8 feet.
 24. Flute d'Amour, 4 feet.
 25. Piccolo, 2 feet.

26. Clarinet, 8 feet.
27. Double Open Diapason, 16 feet.
28. Bourdon, 16 feet.
29. Lieblich Gedacht, 16 feet.
30. Violoncello, 8 feet.
31. Bass Flute, 8 feet.
32. Trombone, 16 feet.

Air is furnished by a seven horse-power Kinetic blower. The stops are operated by finger keys over the manuals. There are eleven combination pistons and seven pedal movements.

PILCHER ORGAN IN COLLEGE

Clarence Eddy Dedicates Three-Manual at Rock Hill, S. C.

Clarence Eddy gave the dedicatory concert Oct. 2 on an organ built by Henry Pilcher's Sons of Louisville for the Winthrop Normal and Industrial College, Rock Hill, S. C., containing three manuals, tubular pneumatic action, thirty-five speaking stops and cathedral chimes, and a full complement of couplers, accessories, etc.

Mr. Eddy on this occasion played: Festival Prelude and Fugue on "Old Hundred," Clarence Eddy; "Spring Song" (From the South), Lemare; Toccata in F major, Thomas J. Crawford; "Le Secret d'Amour" (Dialogue), Bruno Oscar Klein; "From the Land of the Sky-Blue Water," Cadman; "Christmas in Sicily," Pietro Alessandro Yon; Sonata in E minor, James H. Rogers; "Am Meer," Franz Schubert; "Pilgrims' Chorus" from "Tannhaeuser," Wagner; "Evensong," Edward F. Johnston; "Finlandia," Jean Sibelius; Overture to "William Tell," Rossini.

Clarence Reynolds at Opening.

The Möller organ of seventeen speaking stops in the Methodist church of Canastota, N. Y., was opened Sept. 24 by Clarence Reynolds, well known as the Ocean Grove organist, with the following program: Suite Gothique, Boellmann; Piece Heroique, Franck; Humoresque, Dvorak; Spring Song, Macfarlane; "Fiat Lux," Dubois; Pilgrims' Chorus ("Tannhaeuser"), Wagner; Variations on "Adeste Fideles," Dethier; Minuet, Boccherini; Intermezzo, Hollins; Toccata in G, Dubois.

LARGE ECHO IS PART OF ORGAN BY ODELL

FOUR-MANUAL FOR ALBANY

Department in Opposite End of St. Joseph's Church has Two Manuals and Pedals—Inaugural Recital by P. A. Yon.

Pietro Aldessandro Yon gave the inaugural recital on the new organ at St. Joseph's church, Albany, N. Y., Sept. 30, playing the four-manual built by J. H. & C. S. Odell & Co., of New York.

In addition to this complete four-manual instrument there is a two-manual and pedal echo organ in the opposite end of the church, in a chamber adjoining the altar. This instrument consists of thirteen speaking stops and 719 pipes, and is playable from the great, choir and pedal key-boards of the main organ console. The action is electric and connections are made by means of a cable 278 feet long, containing 131 individual wires, which runs under the floor of the church. The wind pressure of this department is furnished by a two horse-power blower and motor. An electric current of ten volts for operating the action is furnished by a separate generator.

This instrument is the gift of Frank J. Nolan, in memory of his father, M. N. Nolan.

The following is the specification:

- GREAT ORGAN.**
1. Double Open Diapason, 16 feet.
 2. First Open Diapason, 8 feet.
 3. Second Open Diapason, 8 feet.
 4. Gamba, 8 feet.
 5. Dulciana, 8 feet.
 6. Doppel Flote, 8 feet.
 7. Octave, 4 feet.
 8. Flute Harmonique, 4 feet.
 9. Octave Quint, 2 1/2 feet.
 10. Super Octave, 2 feet.
 11. Trumpet, 8 feet.

- SWELL ORGAN.**
1. Bourdon, 16 feet.
 2. Open Diapason, 8 feet.
 3. Salicional, 8 feet.
 4. Aeoline, 8 feet.
 5. Vox Celestis, 8 feet.
 6. Quintadena, 8 feet.
 7. Stopped Diapason, 8 feet.
 8. Rohr Flote, 4 feet.
 9. Flautina, 2 feet.

10. Dolce Cornet, 4 ranks.
11. Contra Fagotto, 16 feet.
12. Cornopean, 8 feet.
13. Oboe, 8 feet.
14. Vox Humana, 8 feet.

- CHOIR ORGAN (Enclosed).**
1. Lieblich Gedacht, 16 feet.
 2. Open Diapason, 8 feet.
 3. Viola d'Orchestra, 8 feet.
 4. Concert Flute, 8 feet.
 5. Flauto Traverso, 4 feet.
 6. Violina, 4 feet.
 7. Piccolo, 2 feet.
 8. Clarinet, 8 feet.

SOLO ORGAN (Voiced on High Pressure Wind).

1. Stentorphone, 8 feet.
2. Gross Gamba, 8 feet.
3. Gross Flote, 8 feet.
4. Hohl Flote, 4 feet.
5. Tuba Mirabilis, 8 feet.
6. Tuba Major, 16 feet.

- PEDAL ORGAN.**
1. Double Open Diapason, 32 feet.
 2. Double Open Diapason, 16 feet.
 3. Contra Gamba, 16 feet.
 4. Bourdon, 16 feet.
 5. Bass Flote, 8 feet.
 6. Violoncello, 8 feet.
 7. Trombone, 16 feet.

ECHO ORGAN.

1. Open Diapason, 8 feet.
2. Viola, 8 feet.
3. Viole Celeste, 8 feet.
4. Dolcissimo, 8 feet.
5. Melodia, 8 feet.
6. Clarinet Flute, 8 feet.
7. Violina, 4 feet.
8. Octave, 4 feet.
9. Cornopean, 8 feet.
10. Vox Humana, 8 feet.
11. Orchestral Oboe, 8 feet.
12. Cathedral Chimes, 20 tubular bells.

ECHO PEDAL ORGAN.

1. Bourdon, 16 feet.
2. Bass Flute, 8 feet.

The entire echo organ is enclosed and is equipped with an electric pneumatic action.

Built by Bates & Culley.

Bates & Culley of Philadelphia are the builders of a two-manual organ of ten complete stops and twenty-four registers in St. Paul's Reformed church at Oxford, Pa., which was inaugurated Sept. 30 by Dr. John McE. Ward with the following concert: Concert Fantasia, Faulkes; "Im Walde," Auguste Durand; Menuet, Beethoven; Prelude and Fugue, E minor, J. S. Bach; Le Canzonet, Elliot; Largo, Handel; "In Twilight," Harker; Caprice, Cracker; Theme and Variations, Beethoven; Humoresque, Dvorak; Coronation March ("Le Prophete"), Meyerbeer.

MOLLER PIPE ORGANS

After the recital on the organ we built in the Union Lutheran Church, York, Pa., Mr. Ralph Kinder, the eminent concert organist, and organist of Church of the Holy Trinity, Philadelphia, wrote us as follows:

PHILADELPHIA, PA., June 18, 1913

M. P. MOLLER, ESQ.,
Hagerstown, Md.

Dear Mr. Moller:—The organ at the Union Lutheran Church, York, Pa., on which I gave two recitals last week. I found to be a most excellent instrument, in fact I can not recall a two-manual organ that I like as well. The tonal qualities of the organ—Diapason, String, Flute and Reed, all of them were beautiful and the action splendid. If this organ is a sample of your work let me assure you that your ambition to bring your organs to the highest standard and to the front rank of all organs, has, in my opinion, been fully realized.

I was delighted with the instrument, I had no idea that you did such excellent work.

In my recital work of the future I trust that I may have many more such Moller organs to play.

With all good wishes for continued success, believe me,

Very sincerely yours,

RALPH KINDER,

Organist, Church of the Holy Trinity, Philadelphia, Pa.

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CORRESPOND IN ENGLISH, GERMAN OR FRENCH

Some Recital Programs

TWO RECITALS BY BUHRMAN

New York Man Plays at Milford, Conn., and at Waynesboro, Pa.

T. Scott Buhrman of New York played the following numbers at a recital at Milford, Conn., Oct. 1: March and Chorus from "Tannhaeuser," Wagner; "To the Evening Star," from "Tannhaeuser," Wagner; Marche Nuptiale, Guilman; Allegretto, Wolstenholme; Midsummer Caprice, E. F. Johnston; Festival March, Ralph Kinder; Allegretto, B minor, Guilman; Humoreske, Dvorak; Introduction to third act of "Lohengrin," Wagner.

Oct. 9 Mr. Buhrman gave the following program at Waynesboro, Pa., on the three-manual Möller organ in the Methodist church, for which Mr. Buhrman wrote the specifications: Praeludium and Fugue in C minor, Bach; Morceau de Concert, Hollins; "Pastoral Suite," Clifford Demarest; Andante con moto from the Fifth Symphony, Beethoven; Etude for the pedals alone, de Bricqueville; Marcia Funebre Eroica, Op. 17, No. 4, Buhrman; Scherzo (from Op. 40), Rene L. Becker; "Evening Bells and Cradle Song," Will C. Macfarlane; Caprice, Op. 20, Guilman; Overture to "Tannhaeuser" (Warren's arrangement) Wagner.

Series of Four by Hamlin Hunt.

Four recitals were given by Hamlin Hunt, A. A. G. O., at Plymouth church, Minneapolis, on the Monday evenings of October. Mr. Hunt's carefully selected and varied programs were:

Oct. 6—"Paeon," Matthews; Pastorale and Fugue, Pachelbel; Benediction Nuptiale, Frysinger; Fantasie and Fugue in C minor, C. P. E. Bach; Adagio from "Ariane," Guilman; Allegro vivace from Fifth Symphony, Widor; Spring Song, Macfarlane; "Evening Bells and Cradle Song," Macfarlane; Allegretto grazioso, Hollins; Finlandia, Sibelius.

Oct. 13.—Praeludium from Sonata, Opus 193, Rheinberger; Benedictus Reger; Choral Prelude, "O Mensch, Bewein' Dein' Sünde Gross," Bach; "Ave Maria," Arcadelt-Liszt; Scherzo in G minor, Bossi; "Hour of Sorrow," Bossi; "Hour of Joy," Bossi; Nautilus, MacDowell; Romance, MacDowell; "To a Waterlily," MacDowell; Funeral March and Song of the Seraphs, Guilman; "Moonlight," Lemare; "Noel Parisien," Quef.

Oct. 20.—"Exaltation," Foerster; Adagio et dolce from Third Sonata, Bach; A St. Anne's Fugue (MS) (dedicated to Hamlin Hunt), Lang; "In Summer," Stebbins; Seventh Sonata, Guilman; "Kammenoi Ostrow," Rubinstein; "Vorspiel" and "Liebestod" from "Tristan and Isolde," Wagner.

Oct. 27.—Fantasie Symphonique, Cole; "An Evening Prayer" (MS), (dedicated to Hamlin Hunt), Fairclough; Canon in B minor, Schumann; Prelude and Fugue in A minor, Bach; Andantino, Chauvet; Grande Piece Symphonique, Franck; "Clair de Lune," Karg-Elert; Andante cantabile from Fifth Symphony, Tschaiowsky; Introduction and Bridal Chorus from Third Act "Lohengrin," Wagner.

Monthly Recital at Tacoma.

Robert L. Schofield, Mus. Doc., is giving recitals every month at the First Methodist church of Tacoma, Wash. Sept. 29 his program was: Toccata and Fugue in D minor, Bach; Pastorale in E minor, D. Scarlatti; Sonata in A major, Mendelssohn; "To a Water-lily" and "To a Wild Rose," Edward MacDowell; "At Evening," Dudley Buck; Midsummer Caprice, Johnston; Gavotte from "Mignon," Ambrose Thomas; Grand March from "The Queen of Sheba," Gounod.

Aug. 29 Dr. Schofield played these selections: Prelude and Fugue, C minor, Bach; Gavotte in B flat, Handel; Sonata in D minor, Mendelssohn; "The Rosary" and "Narcissus," Ethelbert Nevin; Canzonetta, Foote; Rondo-Caprice, Dudley Buck; Funeral March and Song of the Seraphs, Guilman; "Chant sans Paroles," Lemare; Finale in E flat, Faulkes.

nor, Bach; Gavotte in B flat, Handel; Sonata in D minor, Mendelssohn; "The Rosary" and "Narcissus," Ethelbert Nevin; Canzonetta, Foote; Rondo-Caprice, Dudley Buck; Funeral March and Song of the Seraphs, Guilman; "Chant sans Paroles," Lemare; Finale in E flat, Faulkes.

Resumes Twilight Music.

Roland Diggle, Mus. Bac., has resumed his twilight recitals on alternate Sundays during the winter months immediately after evensong, in the Cathedral of St. John at Quincy, Ill. This is the fifth series of these recitals. Mr. Diggle's October programs follow:

Oct. 5.—Festival Prelude, Faulkes; "Repose," Sellars; Fantasia on "Duke Street," Kinder; "Star of Eve," Wagner; "At Sunset," Diggle; March from "Athalie," Mendelssohn.

Oct. 19.—"Legend Romantique," P. J. Mansfield; Humoreske, Dvorak; Grand Offertoire No. 2, Batiste; "Autumn," E. F. Johnston; "Sunset" and Toccata from "Pastoral Suite," Demarest.

Programs by Arthur Dorey.

Arthur Dorey has resumed his recitals at Christ Church Cathedral, Ottawa, Ont., on alternate Sunday evenings. In October Mr. Dorey gave the following programs before large audiences:

Oct. 5.—Processional March, C. M. Birch; Nocturne, H. A. Wheelton; Romance Elegiac, R. Diggle; Toccata (Gothic Suite), Boellmann; Cantilene in A flat, E. Halsey; Postlude alla Marcia (M.S.), A. Dorey.

Oct. 19.—Thanksgiving March, G. C. Richardson; Capriccio in F, P. J. Mansfield; Berceuse, J. E. Campbell; Offertoire in E minor, E. Spinney; Slumber Song, Guy Michell; Finale, C. C. Palmer.

E. A. Kraft in Home Church.

Edwin Arthur Kraft gave a recital Oct. 8 in his own church, Trinity Cathedral at Cleveland, and played the following selections: Fantasie Symphonique, Rosseter G. Cole; Minuet, Beethoven; Caprice ("The Brook"), Dethier; Toccata, Homer N. Bartlett; Intermezzo (from Organ Suite), Everett E. Truette; Scherzo, Dethier; Processional March, H. J. Stewart; "Evening Bells and Cradle Song," Will C. Macfarlane; Grand Choeur, Ralph Kinder; "Sunset," Lemare; Madrigal, Frederick Maxson; "Ride of the Valkyries," Wagner.

Rupprecht at Fort Wayne.

Carl Rupprecht, organist of St. Luke's Lutheran church in Chicago, went to Fort Wayne, Ind., Oct. 5, to give a recital in Emanuel Lutheran church. Mr. Rupprecht played the following: Toccata and Fugue in D minor, Bach; Andante Cantabile, Widor; Caprice in B flat, Guilman; Sonata No. 6, Mendelssohn; Konzertsatz No. 3, Louis Thiele; Andantino in D flat, Lemare; Toccata, Max Reger; "The Holy Night," Buck; Finale from First Sonata, Guilman.

Edward Kreiser at Work.

Edward Kreiser has resumed his recitals at the Independence Boulevard Christian church of Kansas City, being heard in his 167th performance Sept. 28, in the afternoon, when he played: Festival Hymn, Bartlett; Meditation Serieuse, Bartlett; Fugue in E flat (St. Anne's), Bach; First Sonata, Borowski; Midsummer Caprice, Edward F. Johnston; Evensong, Easthope Martin; Grand Processional March ("The Queen of Sheba"), Gounod.

Work of Isabel Pearson.

Isabel Pearson directed the monthly organ and choir recital at Trinity Pro Cathedral in Duluth, Minn., Sept. 28, as usual, and for her organ recital chose these numbers: First Sonata in G minor (Op. 40), Rene

Becker; Processional Hymn, "Adorate," Best; Marche, "Allegretto," Lefebure-Wely; Postlude, "Marche Triomphale" ("Ite missa est"), Rene Becker.

Two Programs by A. S. Gibson.

Alexander S. Gibson gave a recital at the Methodist church of Shrub Oak, N. Y., Oct. 15 and played: Overture, "Raymond," Thomas; "At Evening," and Wedding March, Dudley Buck; Toccata in E, Homer N. Bartlett; Prelude and Fugue in C, Bach; Nocturne in A, Munro; Nocturne in E flat, Op. 9, No. 2, Chopin; Prayer from "Rienzi," Wagner; Minuet in F, Silas; Scherzino in G, Op. 244, No. 3, Fumagalli; March in E flat, Lefebure-Wely. At his home church, the First Congregational of Norwalk, Conn., Mr. Gibson gave this recital Oct. 13: Toccata in E, Bartlett; Festival Hymn in C, Bartlett; Prelude, "Otho Visconti," Frederick Grant Gleason; Prelude and Fugue in C, Bach; "Benedictus," Reger; Toccata in A minor, Reger; Allegro Vivace from Fifth Organ Symphony, Widor.

Lloyd Morey Opens Series.

Lloyd Morey on Oct. 12 played the first of a series of Sunday evening programs to be given once each month throughout the year at Trinity M. E. church, Urbana, Ill., as follows: Choir, Processional Hymn, "Ancient of Days," Jeffrey; Organ, Wedding March from "Messe de Marriage," Dubois; Choir, "Gloria in Excelsis," Schneckner; Organ, "Spring Song," Hollins; Invocation, Guilman; Rondo Caprice, Buck; Offertoire, "Benediction Nuptiale," Dubois; Duet, "Love Divine" (Mrs. Morey and Mr. Shawl), Schneckner; Organ, "Evensong," Johnston; Victoria Gavotte, Mattei; Choir, "O Lamb of God," Gounod; Organ, Triumphant March from "Naaman," Costa.

Recital by Dr. Wolle.

Dr. J. Fred Wolle gave the following program on the new organ in the First Congregational church of Columbus, Ohio, Oct. 12: Prelude in G, Bach; Aria in A minor, Bach; Fantasia and Fugue in G minor, Bach; Chorale, Bach; Fugue from Pastoral Sonata, Rheinberger; Air and chorus from "Helen and Paris," Gluck; Torchlight March, Guilman; Minuet, Beethoven; Siegfried's Death March from "Die Gotterdaemmerung," Wagner; Chorale, "A Rose Breaks Forth in Bloom," Brahms; Theme and Finale, Thiele.

Samuel A. Baldwin Recitals.

Samuel A. Baldwin began his seventh year of free organ recitals in the great hall of the City College of New York Oct. 1 at 4 o'clock. The recitals will be given every Sunday and Wednesday at the same hour. The first program follows: Concert Overture in B minor, Rogers; Berceuse, Renard; Prelude and Fugue in C minor, Bach; Meditation, Sturges; Orpheus, Liszt; "Chant sans paroles," Frysinger; Fifth Symphony (three movements), Widor.

Selections by R. K. Biggs.

Richard Keys Biggs is giving recitals every Sunday night at St. Ann's church, Brooklyn. In October his selections were:

Oct. 5—"A Royal Procession," Spinney; Meditation, Kinder; Concert Overture, Rogers.

Oct. 12.—Contemplation, Friml; Scherzo Mosaic, Shelley; Fantasie Symphonique, Cole.

Oct. 19.—Grand Chorus, Rogers; Prelude to "Lohengrin," Wagner; Toccata in G minor, Matthews.

New Series by Gordon Graham.

Gordon Graham has begun a new series of monthly Thursday evening recitals at Christ Church, Chattanooga, Tenn., in addition to the usual

Sunday recitals after evensong. Oct. 16 he gave this program: Fourth Organ Sonata in D minor (Allegro Moderato), Guilman; Berceuse, Hollins; Concert Overture, Faulkes; Chorale and Andante (Organ Suite), Bartlett; Carillon Allegretto, Rhyder; Marche Solennelle, Gounod; "Mignon" Gavotte, Thomas; "Buona Notte" ("Venetian Suite"), Ethelbert Nevin.

Arthur Edward Jones Plays.

Sept. 25 a recital was given in Christ Episcopal church, Red Hook, N. Y., by Arthur Edward Jones, organist of the Church of the Messiah, Rhinebeck, which brought forth the following program: Sonata No. 4, in D minor, Guilman; "Chant d'Amour," Gillette; Theme with variations in A minor, Faulkes; Humoreske, Op. 107, No. 1, Dvorak; Funeral March on Death of a Hero, Beethoven; "Canzonetta del Salvatore Rosa," Liszt; "Liebeslied" (Idylle), Harker; "Pilgrims' Chorus" (from "Tannhaeuser"), Wagner; Evensong, Johnston; "Hosanna," Wachs.

Program by Mrs. B. L. Weaver.

The following program was rendered by Mrs. Bent L. Weaver at a recital which she gave Oct. 8 in the new Methodist church at Steelton, Pa.: Offertoire in D minor, Batiste; Serenade, Kinder; Scherzo, Lemaigre; Nuptial Postlude, Guilman; Menuet Gothique, Boellmann; Andante Cantabile, Widor; March aux Flambeaux, Guilman.

Heinroth Pittsburgh Recital.

The third recital of the season was given by Charles Heinroth in Carnegie Music Hall at Pittsburgh Oct. 11. The program follows: Overture to "Tannhaeuser," Wagner; "Lied des Chrysaethemes," Bonnet; Farandole from "L'Arlesienne Suite," Bizet; "Passacaglia," Bach; Andante from Symphony in G minor, Mozart; Sonata No. 1 in D minor, Guilman.

H. S. Schweitzer at Reading.

H. S. Schweitzer, F. A. G. O., gave a recital Oct. 13 in Trinity Lutheran church at Reading, Pa., playing: "Grand Choeur Dialogue," Eugene Gigout; Pastorale, Lemaigre; "La Chasse," Fumagalli; Air for G string, Bach; Fantasie, E flat, Saint-Saens; Canzonet, E major, Bernard Johnson; Fugue, A minor, Bach; "At Evening," Widor; "Allegro Apassionato" (Fifth sonata), Guilman; "Priore et Berceuse," Guilman; "Finale" (first symphony), Vienne.

Program by M. G. Humphreys.

Malcolm G. Humphreys gave a recital Oct. 7 at St. Paul's Episcopal church, Southington, Conn., playing: "Vision," Bibl; Pastorale, Whiting; "Ave Maria," Arcadelt; Communion, Southwick; "To a Wild Rose," MacDowell; Andantino, Lemare; Barcarolle ("Tales of Hoffman"), Offenbach; Triumphant March ("Naaman"), Costa.

At the Sunday Evening Club.

Mrs. Katherine Howard-Ward gave a short organ recital preceding the first services for the season of the Sunday Evening Club in Orchestra Hall Oct. 5. Mrs. Ward played: "A Song of Sorrow," Nevin; Fantasie Symphonique, Cole, and at the close of the program the Festival March by Foote.

Last in Series by Potter.

The last recital of a series was given at the Church of the Holy Comforter at Richmond, Va., Oct. 5, by Professor Ben J. Potter, A. R. C. O. The program follows: Concert Overture in D, John Kinross; "Traumeri" and Romance, Schumann; "The Answer," Wolstenholme; Intermezzo, ("Cavalleria Rusticana"), Mascagni; March in B flat, Faulkes.



News of the American Guild of Organists

Letter from Warden Andrews.

Editor of The Diapason. Dear Sir:—The warden of the guild has sent his greetings to the deans of the various chapters, outlining, in a general way, the policies to be pursued by the guild during the coming year. While it is early for replies to be received, several have been written displaying a zeal worthy of the cause.

About forty new applications for membership as colleagues are on file and ready to be acted upon, and new ones are constantly coming in as the season is about to commence. The Central New York chapter is ready to be formed and only awaits the action of the council in regard to its membership, the warden having received authority to proceed with its establishment as soon as conditions are complied with. This chapter will be launched with a membership of thirty or more.

The New England chapter is in a most thriving condition and its energetic and efficient dean, Walter J. Clemson, is continually proving his worth as an executive, being assisted by a splendid staff of officers. The letter sent out to the members of the chapter is a model and the calendar of events chronicled for the coming winter is interesting enough to draw all organists into the fold. It is not surprising, with such management, that this chapter is a large and powerful one. New Yorkers will take notice and arise to their opportunities. A dinner was recently tendered to the retiring secretary, J. Willis Conant, who is soon to take up his residence in Washington, D. C.

The Michigan chapter, Abram Ray Tyler, dean, also is forging ahead and showing commendable activity. A recital a month for Detroit is planned, beginning with October. A systematic attempt is to be made to interest every organist in the state in the work of the guild. Dinners and discussions are also to be provided for the members. The letter sent out by the dean is fraught with enthusiasm and zeal.

The dean of the Northern Ohio chapter, William B. Colson, is very active in promoting the affairs of his chapter. He has written of his plans and interesting results are expected. He has appointed the following committees:

Recitals—J. R. Hall, chairman; Edwin Arthur Kraft, George G. Emerson.

Guild Extension—Richard S. Bayham, chairman; Albert M. Peters.

Publicity—Charles M. Coe, chairman; M. R. Dickey, Jr.

The District of Columbia chapter, Oscar Franklin Comstock dean, promises a reply in detail soon. He is planning an "unusually active season and, with the accession of several new members, hopes to accomplish a great deal."

At the present writing there has not been time to get replies from all the deans. There will be more to write concerning other chapters in the next issue of The Diapason.

Inquiries have been received concerning the formation of new chapters in three more of the southern states, of which I hope to be able to write you later.

Meanwhile we do not intend to neglect the "home field," and our committees are already at work forming plans for recitals, lectures, dinners and social gatherings. The recitals of this year—several of them—promise something unique. Further announcement will, we hope, be made in the next issue.

The console committee expect to finish their work within the next few months, the report being nearly in shape for final action of the guild. This committee has earnestly striven

to render a judgment unbiased. Many plans in furtherance of our aims and purposes are awaiting discussion in the council before being brought before the guild at large.

One thing which will be of interest to our members is the establishment of a bureau at the guild office, 90 Trinity place, wherein those in need of positions as organists or choirmasters, or both, may register. The guild aims to make this feature a potent means of supplying churches with efficient men from among its members. Churches are invited to make use freely of this bureau to fill vacancies and they may be sure of prompt attention in helping to supply their needs. Careful records will be kept of the career and ability of each applicant in placing the names on file, and also of the needs of churches seeking to connect with such applicants.

The growth of the guild has been steady and healthful, and we look for still greater progress in the future.

Very truly yours,

J. WARREN ANDREWS,
Warden.

Meeting of the Council.

A meeting of the council was held at the office of the guild, 90 Trinity place, New York, Monday, Oct. 6, those present being Mark Andrews, J. W. Andrews, warden; Clarence Dickinson, C. W. Coombs, Clifford Demarest, S. Lewis Elmer, sub-warden; Clement R. Gale, Hermon B. Keese, J. H. Brewer, Frank Wright, G. H. Federlein, general secretary; A. R. Norton, general registrar; Victor Baier, general treasurer; G. W. Stebbins, W. R. Hedden, Lawrence J. Munson.

Mrs. Antoinette Hall-Whytock was transferred from the Missouri to the New England chapter, and Earl Weidner from the Pennsylvania to the New England chapter.

The council extended a vote of thanks to the general secretary and his committee for their prompt and efficient work in preparing the 1913 year book. In this connection it may be stated that the demand for the year book has far exceeded the supply and 1,000 additional copies have been ordered.

The warden was authorized to go to Utica, N. Y., at a time convenient to those concerned, to organize the Central New York chapter and appoint the officers thereof.

An offer of \$100 from Hillgreen, Lane & Co. was received and accepted, this sum to be offered as a prize at the discretion of the council. It was voted by the council to offer this sum as the prize for an organ composition and a committee will be appointed to arrange the conditions of the contest, which will be announced later.

The usual series of recitals will be discontinued this year, the committee planning a few special recitals by eminent organists.

The following were elected colleagues: Andrew de J. Allez, Cooperstown, N. Y.

E. A. Atwood, Paterson, N. J.
Fred W. Bailey, Worcester, Mass.
William L. Bates, Boston.

Miss Margaret P. Baylor, Narasota, Tenn.
Elinor Bierbauer, Canajoharie, N. Y.

A. E. Bollinger, Cincinnati.
Miss Margaret A. Briesen, Utica, N. Y.

Miss Julia E. Broughton, Little Falls, N. Y.

G. C. Buehrer, California.
F. R. Bullock, Little Falls, N. Y.
Russell Carter, Amsterdam, N. Y.
William W. Carruth, East Oakland, Cal.

Miss Emma G. Chapman, Terrace Park, Ohio.

Ellis E. Chase, Winnetka, Ill.

Carl C. Christensen, Peoria, Ill.

William W. Chute, Boston, Mass.

Miss Jessica M. Clarke, Watertown, N. Y.

F. W. McClary, Utica, N. Y.

Phelps Cowan, Chicago.

Theodore E. Dexter, Central Falls, N. Y.

Miss Florence L. Dunham, Utica, N. Y.

Robert M. Eadie, Pasadena, Cal.

Maynard England, Cleveland.
J. Frank Frysinger, Lincoln, Neb.
Miss Louise Geser, Cincinnati.
James R. Gillette, Syracuse, N. Y.
Edwin W. Glover, Cincinnati.
Miss Della L. Hart, Lynn, Mass.
R. E. A. Hawthorne, Cincinnati.
Frederic Hodges, Johnstown, N. Y.
Edward S. Jackson, Bayonne, N. J.
Leroy E. Jones, Utica, N. Y.
Mrs. J. S. Judah, Seattle.
Charles Learned, Watertown, N. Y.
Edward K. Macrum, Brooklyn, N. Y.

W. Maske, Jr., Seattle.
Lawrence Maxwell, Cincinnati.
Raymond B. Mixsell, Pasadena, Cal.
Charles W. Mowrey, Utica, N. Y.
Miss Cleora A. Nickles, West Somerville, Mass.

Gordon R. Peters, Utica, N. Y.
Thomas R. Phillips, Brooklyn.
Raymond C. Robinson, Boston.
Miss Frances M. Rowland, Owatonna, Minn.

Ethelwyn A. Rindell, Utica, N. Y.
H. Eugene Simmerer, Utica, N. Y.
Percy C. Spring, Valley Falls, R. I.

Mrs. Frank A. Starratt, Hamilton, N. Y.

Miss Alma S. Trautmann, Cincinnati.

Miss Ida Louise Treadwell, West Roxbury, Mass.

Marion R. Turner.

Oliver J. Wallace, Seattle.

John P. Williams, Utica, N. Y.

Miss Wilhelmina Woolworth, Watertown, N. Y.

Miss Minnie I. Wright, Utica, N. Y.

Walter E. Young, Boston.

Northern California Chapter.

For the opening meeting of the season, held Oct. 3 in the Sequoia Club hall at San Francisco, the Northern California chapter had a program printed artistically and arranged artistically, the latter by the dean, Dr. H. J. Stewart, A. G. O. Organ and piano duets were a special feature. The full program follows:

1. Duets for Organ and Piano:
 - (a) Marche Nuptiale,.....Widor
 - (b) Nocturne in E flat,.....Widor
 - (c) Humoresque,.....Widor

Miss Elvera Gomes and Dr. H. J. Stewart.

2. Songs:
 - (a) "The Cry of Rachael,".....Mary Turner Salter
 - (b) "April Morn" (Waltz song),.....Batten

Mrs. A. J. Hill.

3. Organ Solos:
 - (a) "Priere et Berceuse," Guilmant
 - (b) Melodie, in B flat,.....Salome
 - (c) Villageoise,.....Guilmant

Dr. H. J. Stewart.

4. Duets for Organ and Piano:
 - (a) Chorale, Op. 8, No. 3,.....Saint-Saens
 - (b) Pastorale, Op. 26,.....Guilmant
 - (c) Air with variations,.....Widor

Miss Edith Cauby and Dr. H. J. Stewart.

5. Songs:
 - (a) "Peace,".....Josephine C. Aylwin
 - (b) "Desire,".....Aylwin
 - (c) "The Demand Perilous,".....Aylwin

Mrs. A. J. Hill, accompanied by the composer.

6. Duets for Organ and Piano:
 - (a) Fantasia and Fugue in C,.....Saint-Saens
 - (b) Scherzo in F sharp minor,.....Guilmant

Mrs. Josephine Crew Aylwin and Dr. H. J. Stewart.

7. Duets for Organ and Piano (four hands):
 - (a) "Valse Lente" ("Pas des Fleurs"),.....Stewart
 - (b) Processional March,.....Stewart

(From the music drama, "Montezuma")

Miss Edith Cauby, Miss Elvera Gomes and Dr. H. J. Stewart.

The Northern California chapter is preparing for the activities of the winter and toward that end has outlined a series of Sunday afternoon recitals and monthly meetings of the chapter, where matters of general interest will be discussed and musical selections given.

Missouri Chapter.

Glenn H. Woods, A. G. O., former secretary, accepted a position as professor of music in the University of Chicago early in the summer, but while visiting Berkeley, Cal., a little

later, was offered the place of supervisor of music in the public schools of Oakland and charge of the band concerts in the public parks. He resigned the Chicago place and remained at Oakland.

George Enzinger, organist of the Evangelical Protestant Church of the Holy Ghost, which had not had an organ recital for several years, reports that his guild recital, given in April, aroused so much interest that the officers of the church have requested that he give several recitals. The organ is an old one, with heavy tracker action, and the least possible conveniences in the way of mechanical accessories, so that a performance creditable enough to cause this much enthusiasm in a staid church is noteworthy and a tribute to the influence of the A. G. O.

District of Columbia Chapter.

The first meeting of the District of Columbia chapter, Oscar Franklin Comstock, dean, was well attended by its own members, with a number of newcomers as guests. J. Willis Conant, from Boston, may now be considered a member, likewise A. W. Harned, from Lynchburg, Va. During the season a number of services and recitals will be held, and compositions by members of this chapter will be rendered. A member of the chapter, Harry Wheaton Howard, just returning from Panama, gave, at this meeting, an excellent talk about his trip.

Southern California Chapter.

The affairs of this chapter under the direction of W. F. Skeele, dean, are progressing satisfactorily. The monthly dinners are kept up with an average attendance of about twenty. Recently the members visited the new organ in a beautiful private residence at Los Angeles, and in October they gave a full New Year's service in the Jewish Tabernacle, with a short organ program. The chapter often has the pleasure of entertaining some of the eastern organists.

Central New York Chapter.

A public service under the auspices of the Central New York chapter will be held in Trinity church at Watertown, Nov. 23. The anthems will be sung by the choir of Trinity, All Souls' church and the First Presbyterian under the direction of Gerald F. Stewart. Solos will be played by several of the new members of the chapter. The service list will contain: "The Heavens Are Telling," Haydn; "Hail, Gladdening Light," Martin, and Magnificat and Nunc Dimittis in A, by Foster.

DEDICATES A STEERE ORGAN

Edward F. Johnston Plays Three-Manual at Newark, N. J.

Edward F. Johnston, formerly of Cornell University, gave the recital Sept. 25 on the new organ in the Forest Hill Presbyterian Church of Newark, N. J. He played two of his own compositions, "Resurrection Morn" and "Evensong," in addition to a Capocci Sonata, Dvorak's "Humoresque," Saint-Saens' Fantaisie in A minor, a transcription of airs from Wagner's "Lohengrin" and the Pilgrims' Chorus from "Tannhaeuser."

The organist declared himself greatly pleased with the new instrument, which has 1,758 pipes and thirty-two stops. It was built by the J. W. Steere & Son Company, of Springfield, Mass., at a cost of \$7,000 and the old organ, and has three manuals.

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BOSTON ORGAN'S STORY

Everett E. Truette, the well-known Boston organist, has favored us with a copy of the program of the reopening of the great Boston Music Hall organ, which, in its second incarnation, if we may so call it, stands in the Serlo Organ Hall at Methuen, Mass., where its beauty and majesty are better appreciated, evidently, than they were at the Hub. All this apropos the article we quoted a month ago from a Boston newspaper giving information concerning the history of the famous instrument. Whereas the inauguration of the organ originally took place Nov. 2, 1863, the second opening, which followed a thorough rebuilding by the Methuen Organ Company, occurred Dec. 9, 1909, and Mr. Truette was at the new console, connected with the organ by modern electrical means.

To those who are not familiar with all of the story of fame and later vicissitudes of this great organ it may be of interest to say that after the opening and twenty-one succeeding years of usefulness, the organ was neglected, strange, though not exceptional, as it may seem, and leaks in the roof were permitted to do extensive damage to it. Then it was stored—rat-eaten and water-soaked into a sorry condition—despite the efforts of public-spirited citizens to obtain an injunction to prevent this ignominious fate.

The instrument was taken down, packed in boxes, and placed in a temporary building at the rear of the New England Conservatory of Music, where it remained for thirteen years. After the death of Mr. Grover, the purchaser, in settling his estate it became necessary to sell the organ at public auction. This was done May 12, 1897, and the instrument was bought by E. F. Searles of Methuen, Mass., a connoisseur and liberal patron of organ music.

After a number of years, the Methuen Organ Company, of which Mr. Searles was president, reconstructed the instrument under the supervision of Mr. Searles and placed it in Serlo Hall, a building erected specially for this organ. The new console is extended ten feet from the organ, the old console being preserved as a curiosity in its original position, though not connected with the internal mechanism. The four manual wind-chests are placed on the same level and an abundance of speaking room is allowed over each chest.

It is a matter for encouragement that this magnificent Walcker work, with its 5,616 pipes, found a rescuer and the story has a happy ending.

OUR FOURTH YEAR ENDS.

With this issue *The Diapason* closes its fourth year. We are now "going on 5," as youths of our age would say, and we feel, despite a modicum of modesty, that we have grown rapidly for a youngster. The November issue of 1913 contains twice as many pages and nearly four times as much reading matter as the

one of December, 1909. Our circulation and advertising patronage also have grown with boomlike speed, although it has never been considered necessary to scour the country for readers or to wring advertisements from unwilling patrons. The organists and organ builders of the country have verified our statement in the first number that there was room for such a publication as *The Diapason*, and the founding of a paper devoted to the organ, and to nothing else that would detract from the one object, has been justified. For this we owe a debt of gratitude to a loyal following, which in its enthusiastic support and encouragement has exceeded what the most optimistic publisher could have dared to hope.

FOR AN A. G. O. CONVENTION.

A national convention of the American Guild of Organists is proposed in a letter sent to the deans of the different chapters recently by Warden J. Warren Andrews. To this end he proposes Minneapolis as a central point at which the guild members might gather in 1914.

We hope the plan will be adopted by all the chapters and that there will be a large meeting. Mr. Andrews has been fortunate in his suggestion of Minneapolis. The city is beautiful, it is well-situated and its people are most hospitable. We know of no municipality of its size in the United States which can offer better attractions and accommodations. Its Minnehaha Falls and Lake Minnetonka give opportunity for the cultivation of sentiment. A visit to the middle west will be of undoubted benefit to every eastern member of the guild. Besides, the mill city is easy to reach from all directions, for it is one of the great railway centers of the country and half a dozen direct lines lead to it from Chicago.

The A. G. O. should hold a great convention and Mr. Andrews' letter promises an auspicious start.

Music News of Chicago and its editor, Charles E. Watt, are to be congratulated on the large and interesting issue of Oct. 10, marking the fifth anniversary of that paper. Mr. Watt has the true newspaper instinct and has put it to use in his paper in such a way that it rapidly sprang into popularity, and his enterprise is well illustrated by the size and appearance of the anniversary number of 100 solid pages.

STATEMENT OF THE DIAPASON UNDER POSTAL LAW.

Statement of the ownership, management, etc., of *The Diapason*, published monthly at Chicago, Ill., required by the Act of August 24, 1912.

Note.—This statement is to be made in duplicate, both copies to be delivered by the publisher to the postmaster, who will send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the post office.

Name. Post Office Address.
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[Signed] S. E. Gruenstein.
Sworn and subscribed before me this 30th day of September, 1913.

[Seal] Michael J. O'Malley,
Notary Public.
(My commission expires March 8, 1916.)

The Central Lutheran church of Phoenixville, Pa., is to have an organ which will cost \$1,500, Andrew Carnegie providing half of this sum.

ORGAN MUSIC IN AMERICA.

BY WILLIAM C. CARL, Mus. Doc., Organist of the First Presbyterian church, New York City, and Director of the Guilman Organ School, New York.

Organ playing is coming to the front, and thorough, competent organists are in demand for both the church and recitals. It is easier to be a superficial player on the organ than on any other instrument and more difficult for the average listener to detect this superficiality.

If an organ student wishes to succeed the keystone of the situation is work. This must be his motto, and he should not flinch from it as long as life lasts. Why are so few of the young men and women who come to the musical centers of learning each year, both in Europe and America, heard from? And how small the number of those possessed with talent who ever attain a prominent place in the musical world! There must be a cause, and it is easily found. In the study of the organ a course of systematic detail work should be adopted from the start, with the same care for a thorough knowledge of the foundation principles as in other branches of the art.

My experience has demonstrated that the gaining of independence between hands and feet is overlooked in a large measure, while the matter of touch frequently is left to the discretion of the student himself. The art of registration and the ability to perform a certain number of pieces, to the neglect of the all-important foundation principles, are too often first acquired. Surely a builder would not think of erecting a house without a firm foundation. Why should the organist? In the study of the piano, violin, voice, etc., much time is constantly spent on the technique of each. Why not on the organ? It is equally important.

I consider, first of all, that the true legato touch should be mastered, and that it should be clear and even in quality. Independence between hands and feet must be insisted upon and studies given to assure it. Then let the student progress, doing a large amount of trio and etude work, leading up to Bach, Handel, Mendelssohn and the other master writers. Phrasing, accentuation, the use of the balanced swell pedals, etc., should all receive their due share of attention when the time arrives for their application.

Nor is this all. The theory of music, including form analysis, history, organ tuning, as well as harmony, counterpoint, extempore playing and orchestration, must be mastered and included in the course. Organ construction should be understood and musical literature not neglected. Every detail of service playing, accompanying and conducting must be shown. The matter of registration is kept too prominently in the mind of the student during the first year, when the time should be employed in acquiring a firm touch—the close, knob-bound legato so difficult to attain.

Again, there must be concentration. More thought should be used. The mind should be centered upon the work. Otherwise, with the manifold mechanical appliances in a modern organ, the player will lose sight of the most important points in the endeavor to gain a general effect. It is quite right to produce effects, but this cannot be done legitimately and with artistic finish before the groundwork has been mastered. Students frequently apply for a few "finishing lessons," only to find themselves devoid of the first principles which govern organ playing; thus they are obliged to make a fresh start and do what should have been gone over years before. Sufficient time must be given to practice, and the instructor should always indicate, as nearly as possible, how to employ it to the best advantage.

Once having mastered the technique

of the instrument, which means not only gaining the facility of hands and feet, but control of the many mechanical appliances found on modern organs, the actual advancement begins. The organist in these days must have complete mastery of himself, and be able not only to play the music set before him, but to manage the instrument as well. When one considers the lack of uniformity in construction, the various methods of grouping the stops, the tilting-tablets, stop-key action, tilting keyboards, concave radiating pedal boards, electric, tubular and tracker actions, it is of vital importance that the organist should, first of all, be able to control himself, and this is possible only when a sound training has been obtained. This accomplished, the instrument can be studied, repertoire gained and the art of organ playing perfected. The student should hear all the orchestral music possible. This will give the sense of tone and color contrasts and balance otherwise impossible to obtain. The organist must be a keen listener and search for the best in everything and then apply it in his work.

Volumes could be written about the musical services in our churches. Organ recitals to precede the evening service are common occurrences. Oratorios and cantatas follow one another in bewildering succession. During the height of the season in New York one has the opportunity of hearing selections from a dozen oratorios in a single Sunday! Often the entire work is sung, and with an orchestra in addition to the organ. What an advantage to the organ student! It means much for the future development of music in our land and makes one proud to be a part of it.

VOLUME ON ORGAN BUILDING.

"The Recent Revolution in Organ Building," a volume which is in its second edition, has been received and read with great interest. It is from the pen of George L. Miller, F. R. C. O., a well-known student of the organ. Mr. Miller writes many facts that even the old organist would do well to read, for he probably does not know all of them, but its greatest value, it seems to us, should lie in its simple and well-ordered exposition for the layman of the principles of organ construction, from the first instrument to the latest electro-pneumatic wonder, with all the latest inventions embodied in its make-up.

Another interesting part is that devoted to specifications of great organs in England and the United States. There are many valuable and informative illustrations, showing methods of construction, the consoles of various styles and several of the most noted builders.

The author deems it necessary to explain the frequent recurrence of the name of Hope-Jones in his work, and we admire his open confession of his admiration of and devotion to Mr. Hope-Jones. Mr. Miller is a strong advocate of that noted builder's methods and marvels over his inventive genius and the many new ideas he has introduced in organ construction—and so do Mr. Hope-Jones' friends and foes alike. The author's own words clear the air and leave the reader to make any mental reservation he may desire to make as to Mr. Hope-Jones' relative greatness.

Mr. Miller's book is well worth reading, and its directness and brevity make the reading no hard task. It is published by the Charles Francis Press of New York City.

Organ by F. A. Bartholomay.

F. A. Bartholomay of Philadelphia is the builder of a two-manual organ of twelve speaking stops recently placed in Bethany Presbyterian church at Lancaster, Pa. William Z. Roy of Grace Lutheran church at Lancaster played the inaugural recital, as follows: Offertoire in C minor, Berridge; Meditation from "Thais," Massenet; "Chanson Triste," Tchaikowsky; Minuet in G, Beethoven; Funeral March of a Marionette, Gounod; Canonet in B flat, Elliott; "Evening Star" ("Tannhaeuser"), Wagner; Processional March in E flat, Giraud; Humoreske, Dvorak; War March of the Priests ("Athalie"), Mendelssohn.

UNUSUAL SCHEME SOLVES A PROBLEM

ORGAN IS UNDER THE PULPIT

One Section in Basement and More Powerful Part in Tower, Behind 18-inch Wall, at West End Presbyterian, New York.

Unusual means had to be adopted to meet the situation in the West End Presbyterian church, New York, where a new organ is presided over by Charles B. Hawley, and the staff of M. P. Möller has solved the problem in a highly satisfactory manner.

It was found impracticable to provide an organ chamber of the usual kind, as the choir will occupy the center of an amphitheater when the entire church is used for the crowds that flock to hear the preaching of Dr. Keigwin. So a small section of the organ is placed under the pulpit platform in the basement and the sound is conducted by an acoustic passage to registers around the edges of the choir platform. This two-manual section of the organ is mainly for accompaniment of the choir and to avoid the necessity of depending on the support of a more distant accompaniment.

The larger and more powerful part of the organ is in a tower-room in a rear corner of the gallery, with ample openings into the auditorium. This tower-room is a brick chamber with walls eighteen inches thick, and with the large and heavy electric swell shades gives a tremendous crescendo to the stops enclosed in this chamber. Every stop in the organ except the one diapason of moderate power is enclosed in this swell box or the one under the pulpit platform.

The treatment of the specifications is unique. There is no swell organ in the ordinary sense, but the gallery great organ, being enclosed, is a practical and effective swell, especially as it is duplexed and the solo stops are all available on the solo manual. The choir organ also is duplexed and playable on the solo. Thus a choir melody can be played with accompaniment either on another choir stop or on the gallery stop. Conversely the gallery stops may be used in the same way, making an instrument of the utmost flexibility. The detailed specifications are:

- GREAT ORGAN.**
1. Bourdon, 16 feet.
 2. Open Diapason, 8 feet.
 3. Octave, 4 feet.
 4. Tuba Major, 16 feet.
 5. Tuba Mirabilis, 8 feet.
 6. Tuba Clarion, 4 feet.
 7. Diapason Phonor, 8 feet.
 8. Doppel Floete, 8 feet.
 9. Gemshorn, 8 feet.
 10. Viol D'Orchestre, 8 feet.
 11. Flute Harmonic, 4 feet.
 12. Oboe Horn, 8 feet.

Stops Nos. 2 and 3 on front not enclosed.

- SOLO ORGAN.**
1. Diapason Phonor, 8 feet.
 2. Doppel Floete, 8 feet.
 3. Viol D'Orchestre, 8 feet.
 4. Gemshorn, 8 feet.
 5. Viol Celeste, 8 feet.
 6. Flute Harmonic, 4 feet.
 7. Oboe Horn, 8 feet.
 8. Gross Flute, 8 feet.
 9. Viol D'Gamba, 8 feet.

10. Dolce, 8 feet.
 11. Flute d'Amour, 4 feet.
 12. Clarinet, 8 feet.
- From choir section, stops Nos. 21, 22, 23, and 24.

- CHOIR ORGAN.**
1. Violin Diapason, 8 feet.
 2. Gross Flute, 8 feet.
 3. Viol d'Gamba, 8 feet.
 4. Dolce, 8 feet.
 5. Flute d'Amour, 4 feet.
 6. Clarinet, 8 feet.

ECHO DIVISION (Prepared for With Stop Keys on Console).

1. Aeoline, 8 feet.
2. Rohr Flute, 8 feet.
3. Unda Maris, 8 feet.
4. Vox Humana, 8 feet.

PEDAL ORGAN (With Choir, Enclosed).

1. Sub Bass, 16 feet.
2. Bass Flute, 8 feet.
- (In gallery, enclosed)—
3. Open Diapason, 16 feet.
4. Bourdon, 16 feet.
5. Octave, 8 feet.
6. Tuba Major, 16 feet.
7. Tuba Mirabilis, 8 feet.
8. Tuba Clarion, 4 feet.

IS BUILT BY C. M. TOPLIFF

Memorial Organ at Fairport, N. Y., Opened by Herve D. Wilkins.

Herve D. Wilkins gave a recital at Fairport, N. Y., Oct. 17 on the Brooks memorial organ, built by C. M. Topliff of Rochester for the First Methodist church. Mr. Wilkins' selections were: Concert Rondo, Hollins; "In Paradisum," Dubois; Adagio from Second Concerto, Bach-Wilkins; Reverie, J. H. Rogers; "The Storm," Fantasia, (requested), Lemmens; "Murmuring Zephyrs," Jensen-Wilkins; Fantasia on National Airs (new MS.), Wilkins; Offertorie de St. Cecile, Batiste.

The organ is a two-manual of fifteen speaking stops and 829 pipes.

A short time ago Mr. Topliff completed an extensive contract on the old organ in the German Evangelical Salem church of Rochester and added several stops. He has in course of construction a two-manual pneumatic organ for the new Scottish Rite Cathedral at Coudersport, Pa.

ENLARGE STANFORD ORGAN

Improvements Will Include Addition of an Echo Department.

Stanford University, Cal., Oct. 4.—Improvements ordered for the large pipe organ to be reinstalled in the Stanford Memorial Church promise to make the organ the equal of the one Mrs. Stanford originally planned for the church. Addition will be made of an echo organ, cathedral chimes and a concert harp. The main instrument, which is an antiphonal organ, will eventually have fifty-four stops, with ten couplers and two tremolo stops. With the composition pedals and two swell pedals and crescendo, there will be eighty-one registers and mechanical accessories. The Johnson & Bell Company is doing the work.

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Opening at Nazareth, Pa.

The Möller organ in the Moravian church at Nazareth, Pa., was opened Oct. 7 with a recital by Charles E. Krauss, who played: Flute Concerto (First Movement), Rink; "Poem," Grieg; Gavotte from "Mignon,"

Thomas; Prelude and Fugue, Bach; Theme from "Lohengrin," Wagner; "A Springtime Sketch," Brewer; "Scene Pastorale," Lefebure-Wely; Toccata, Dubois; "Starlight," MacDowell; Marche Militaire, Gounod; Archer.

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ACTIVITIES OF THE ORGANISTS

Connecticut Organists Meet.

The Connecticut council of the National Association of Organists has its headquarters at Meriden and gave a dinner for members and friends at the Winthrop Hotel Monday evening, Oct. 6. Dr. Tali Esen Morgan, superintendent of the national body, and others made addresses. The officers of the Connecticut council are J. E. Neuman, president; F. B. Hill, vice-president; F. T. Southwick, secretary; H. T. Weber, assistant secretary, and George G. Marble, treasurer.

Edward Rechlin Returns.

Edward Rechlin, organist of Emmanuel Evangelical Lutheran church, New York, was a recent homecoming passenger on the France. He spent the summer abroad and occupied himself chiefly with studying in Paris under C. M. Widor, with whom Mr. Rechlin had studied before. He reports that the dean of organists is still active and plays with the same mastery as in former years. Mr. Rechlin will make a tour of about twenty recitals in the middle west.

To Resume Postludial Recitals.

Miss Alice R. Deal, secretary of the Illinois chapter of the A. G. O., and state president of the N. A. O., has arranged to continue the Sunday evening postludial organ recitals which she began successfully last year at the Leavitt Street Congregational church, Chicago. These programs follow the sermon at the evening service on the fourth Sunday of each month and the public is invited.

Ralph Kinder Opens Series.

The first of a series of recitals by Ralph Kinder, organist of Holy Trinity Episcopal church, was given Sept. 25 in Estey Hall at Philadelphia under the direction of Thomas K. Henderson of the Estey Concert Bureau. It was in the nature of a demonstration of the organ and a large audience, which filled every seat and extended out into the corridor, was present.

Jubilee for Organist.

Having served as organist of the Church of the Most Holy Redeemer, on East Third street, New York, for twenty-five years, Alphonso Weiss celebrated his silver jubilee at the services Oct. 5. Besides the prescribed chant special music was rendered by a chorus of one hundred voices. Afterward there was a reception in the school hall.

John Doane Back From Coast.

John Doane, Jr., of the Congregational church at Evanston, Ill., who was called to the Pacific coast because of the death of his father, the Rev. John Doane of San Diego, has returned. While in California Mr. Doane gave a number of organ recitals.

Organist Wins Contest.

William Carruth, organist of the First Congregational Church of Oakland, Cal., won the first prize of \$100 in the song contest conducted by the California land show. C. W. Carruth, father of the composer and member of the Writers' Club, wrote the words to this song.

Dr. Blodgett Leaves Stanford.

Dr. B. C. Blodgett, for many years university organist at Leland Stanford, has left Palo Alto to take up a permanent residence in Seattle. He was the first organist to dedicate the great organ at Stanford and directed the university music until 1906.

Plays Before 600 Churchmen.

Miss Elsie MacGregor, organist of the Sweetser memorial organ at Marion, Ind., gave a recital on the Rice memorial organ in the First Baptist Church at Logansport, Ind., Oct. 15. Over six hundred delegates to the Indiana Baptist state convention were present, besides a large number of people residing in Logansport. The

galleries and Sunday school room of the auditorium were packed.

Miss MacGregor was presented with a handsome bouquet of American Beauty roses and was cheered by the entire convention. Her program was as follows: Toccata et Fuga in D minor, Bach; "Evensong," Johnston; Chorale and Fugue from Fifth Sonata, Guilman; Adoration, D major, Borowski; Andantino, Lemare; Allegro Assai Vivace, First Organ Sonata, Mendelssohn.

Maxson Busy With Composition.

In addition to frequent recitals and organ openings, Frederick Maxson of Philadelphia finds time for composition and among the latest works from his pen are the following:

"Springtime Fantasy," (White-Smith Company).
Madrigal, (White-Smith Company).
Finale in B flat, (John Church Company).
"I Heard the Voice" (low voice), (White-Smith Company).
"In Heavenly Love Abiding" (high voice), (White-Smith Company).
"More Love to Thee" (low voice), (White-Smith Company).

Tribute to Miss Cramp.

Miss Carrie M. Cramp, now supervisor of music at Hanover, Pa., in the public schools, has also been appointed organist and choirmaster of St. Mark's Lutheran church. Miss Cramp left her position as organist of St. Peter's church at Reading to accept the new appointment. At a reception tendered her on a recent visit to Reading forty members of her old choir were present. Later the music committee invited the entire company to the church, where, after a dinner, a gold necklace, inlaid with diamonds and pearls, was presented to the former organist by the pastor, acting on behalf of the choir.

Henry Ward Pearson Active.

Henry Ward Pearson, director of the School of Music of Owensboro College and Conservatory at Owensboro, Ky., is meeting with great success. He gave his first faculty recital Oct. 7 in the First Christian church and opened it with Rogers' Sonata in E minor. Mr. Pearson is active also in promoting the interests of the A. G. O. in Kentucky. It is probable that he will give a series of recitals this winter at the First Christian church, where he has been organist and choirmaster for the last seven years.

Work of Richard H. Warren.

Richard Henry Warren of Rochester, N. Y., played at a number of the services in connection with the general convention of the Protestant Episcopal church at the Cathedral of St. John in New York in October. Mr. Warren, in addition to his work as organist of the large instrument at the Gordon Theater in Rochester, continues as organist of the Church of the Ascension in New York.

Mason Slade Back in Chicago.

Mason Slade has returned to Chicago from his all-summer vacation in Colorado and has resumed his work at Christ Church. He has also accepted the position as director of the organ department at the Leonard-Wilson school.

Audience of 2,000 at Flint, Mich.

An audience of fully 2,000 persons heard the organ recital given by Dr. Minor C. Baldwin in connection with the Sunday evening services at the Court Street M. E. church of Flint, Mich., Sept. 28. Mr. Baldwin rendered a number of classic selections and also included in the program several numbers of his own composition of which perhaps the most noteworthy was the descriptive "Storm in the Mountains." The lights in the church were extinguished and by means of a flashlight arrangement the

organist presented the flash of the lightning in addition to the crash of thunder and the roaring of the storm.

To Play Large Troy Organ.

Arthur Edward Jones, who for some time has been engaged at the Church of the Messiah, Rhinebeck, N. Y., has been chosen among many applicants to fill the position as organist and choirmaster in St. John's Episcopal church, Troy, N. Y. In his new position Mr. Jones will have a magnificent new four-manual and echo, ninety-eight-stop electric organ, with detached console and seventy-five feet free cable, which is being installed by the Hutchings Organ Company of Boston. He intends to give a series of recitals during the season.

Church Honors Its Organist.

The trustees of Bethany Evangelical church at St. Louis paid honor to their organist and choir director, Professor F. S. Saeger, by sending out invitations to the celebration of his twenty-five years of service for them. It took the form of a service Sunday evening, Sept. 28. Addresses were given in German and English and music was rendered by a choir of seventy-five voices and the Eden Seminary chorus of sixty voices.

Dies Before He is to Give Recital.

Port Clinton, Ohio, Sept. 28.—Ferdinand Spangler, 30 years old, died of apoplexy at Rocky Ridge this morning. He had gone there last evening to give an organ recital at the dedication of the organ in the Lutheran church. The recital was to have been held this afternoon and evening. Mr. Spangler was a graduate of Wartburg college, Iowa, and had a large class of piano students here.

K. G. Faulkner at New Post.

Kenneth G. Faulkner, who has been secured as organist of the Central Baptist church at Norfolk, Va., has assumed his new duties. He has played at various churches in Boston and Baltimore for several years and for one year played for the Chapman-Alexander evangelists, taking the place of Robert Harkness.

Observes Quarter Centennial.

Lancaster, Pa., Sept. 22.—The twenty-fifth anniversary of the services of Mrs. C. G. Grabinger as organist of Christ Lutheran church was celebrated last night with a special program. A choir of fifty voices, under the leadership of the organist's husband, rendered the music.

Assistant to Tertius Noble.

Daniel R. Philippi, who has been organist and choirmaster at All Souls' church (Anthon Memorial) in New York for seven years, has received the appointment as assistant to T. Tertius Noble at St. Thomas' church. Mr. Philippi will be succeeded by John O. Lundblad.

Mark Andrews Returns.

Mark Andrews has returned to his home at Montclair, N. J., after a European trip for his health. Mr. Andrews had several operations performed last spring. He is much improved and has resumed his musical activities.

Herbert Sisson Leaves Ohio.

Herbert Sisson, for twelve years organist at the Epworth Memorial church of Cleveland, has resigned to take up work in New York. Mr. Sisson for several years was accompanist for the Harmonic Oratorio Singing Club.

Frank C. Hill, organist of the First Baptist church of Meriden, Conn., plans a series of historical organ recitals, giving specimens of organ music of every period from the early composers to the present day.

Frank T. Miles, the newly installed organist of the Methodist church at Coeur d'Alene, Idaho, entered upon his work in that city Sept. 21.

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TWO PROGRAMS; GALA DAY

Organ Rebuilt and Enlarged by Treu Company at St. Louis.

Arthur Davis, organist of Christ Church Cathedral, St. Louis, gave the dedicatory recital before a large audience at Grace Evangelical Lutheran Church, St. Louis, Sunday afternoon, Oct. 5. The day was a red letter occasion for St. Louis Lutherans. A new church, with a seating capacity of 1,200, was dedicated and the two-manual organ, rebuilt and converted into a three-manual of pneumatic action by the Treu Organ Company of St. Louis, is now the largest in any Lutheran church of St. Louis.

Two recitals were given by Mr. Davis, one from 1:30 to 2:30 p. m., and the other from 4:30 to 5:30. The programs were as follows:

No. 1.—Concert Prelude on "Ein Feste Burg," Faulkes; Andantino, Lemare; Toccata, Dubois; "Evensong," Martin; "Rondo de Campanelli," Morandi; "Quis est Homo," Rossini; Minuetto, Boccherini; Largo, Handel; Schiller March, Meyerbeer.

No. 2.—Concert Overture, Hollins; "Traumerei," Schumann; Caprice, Guilman; Grand Choeur Militaire, Federlein; Fantasia ("The Storm"), Lemmens; Russian Romance, Hoffman; Intermezzo, Macbeth; Reverie, Lemare; Grand March from "Tannhaeuser," Wagner.

The organ has these stops:

- GREAT ORGAN.**
1. Open Diapason, 16 feet.
 2. Open Diapason, 8 feet.
 3. Gamba, 8 feet.
 4. Dulciana, 8 feet.
 5. Lieblich Gedacht, 8 feet.
 6. Clarabella, 8 feet.
 7. Octave, 4 feet.
 8. Flute d'Amour, 4 feet.
 9. Super Octave, 2 feet.
 10. Quint, 3 feet.
 11. Mixture, 3 ranks.
 12. Trumpet, 8 feet.
- SWELL ORGAN.**
13. Bourdon Bass, 16 feet.
 14. Bourdon, 16 feet.
 15. Open Diapason, 8 feet.
 16. Stopped Diapason, 8 feet.
 17. Salicional, 8 feet.
 18. Vox Celeste, 8 feet.
 19. Violine, 8 feet.
 20. Flute Harmonic, 4 feet.
 21. Flautino, 2 feet.
 22. Cornet, 3 ranks.
 23. Vox Humana, 8 feet.
 24. Oboe Bassoon, 8 feet.
 25. Cornopean, 8 feet.
- CHOIR ORGAN.**
26. Geigen Principal, 8 feet.
 27. Dolce, 8 feet.
 28. Melodia, 8 feet.
 29. Fugara, 4 feet.
 30. Piccolo Harmonic, 2 feet.
 31. Clarinet, 8 feet.
 32. Quintadena, 8 feet.
 33. Tremolo.
- PEDAL ORGAN.**
34. Open Diapason, 16 feet.
 35. Bourdon, 16 feet.
 36. Bass Flute, 8 feet.
 37. Violoncello, 8 feet.

Deals Made by E. V. Clarke.

Edward V. Clarke gave a recital Oct. 12 at Carthage, N. Y., playing works by Guilman, Rheinberger, Saint-Saens, Handel, Mendelssohn, Dubois, Chauvet and Batiste. Mr. Clarke has won contracts for Möller organs in churches as follows: Grove Presbyterian, Danville, Pa.; Christ Reformed, Alexandria, Pa.; Church of the Evangelists, Oswego, N. Y., and First Presbyterian, Wolcott, N. Y. He has also closed a deal with the Majestic Theater at Columbus, Ohio.

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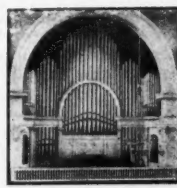
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Opinions Of Readers Of The Diapason

The Dead Combination And Other
Questions

Two Points by Mr. Demarest.

Tenafly, N. J., Oct. 16.—Editor of The Diapason: If Mr. Skinner wishes to continue a dignified discussion as to the relative value of the movable and immovable stop actions, I am quite ready to answer his communications. If he has any real arguments I sincerely wish he would publish them, instead of the remarks contained in his last letter.

This question is not a joke; it must be logically discussed and settled upon its merits. In dealing with all these problems of stop changes we are supposed to consider only the requirements demanded by legitimate organ playing. Mr. Skinner cannot name a single piece of organ music which would require, at every measure, the shutting off of one stop at a time from the full swell, unless he means an ordinary diminuendo. In such a case the use of the crescendo pedal would be the most logical resource to apply, for to push off a stop at every measure would necessitate having one hand at the stop knobs practically all the time, which would be impossible for smooth playing.

Before going any farther into this discussion, I would like to point out two important things which have not been mentioned yet and ask Mr. Skinner what he has to say about them.

First: The noise caused by the movement of a large number of stop knobs, which not only is annoying to an organist, but in most cases can be heard throughout the church, as I can prove. With my immovable knobs the full organ piston can be pressed without causing any noticeable noise, even at the console.

Second: In the movable knob system you cannot press two pistons at once on the same manual and have both of their respective combinations drawn, as is possible with the other system. By this means many changes in registration can be quickly made without taking the hands from the keyboard.

CLIFFORD DEMAREST.

Mr. McCarrell Hits Back.

To the Editor of The Diapason: In the October issue Mr. Demarest says: "Anyone who wants to be just should give each system a fair trial at least for a year. As Mr. McCarrell has played for ten years upon an organ with the immovable stop action system, not until he has played for some time upon an organ with a movable stop action will he be in a position to pass competent judgment upon the relative value of the two systems. After sufficient trial with the movable system he may find that he cannot make certain changes as readily as he was accustomed to do with the immovable system. This may change his mind, or it may not; however, until then his opinions should not have any influence."

Replying to the above I beg to say that it is not necessary to give a year's trial to see anything so apparent. By the way, Mr. Demarest, how long have you been playing the dead stop action? From the examples given I should say not long enough, as they are so elementary in character.

Mr. McCarrell says: "The illustration of going from full swell to oboe and flute on the movable stop action seems to me can be made on an old style set combination with less than four motions," but he does not tell how to do it.

Can you not figure out a simple proposition like the above? On the old style composition pedal there were at least two pedals and sometimes three. A piano and full swell (mezzo) piano pedal usually reduced to aeoline, stopped diapason and salicional. The first movement will reduce the organ to that combination. The second movement will either draw oboe or put off salicional and aeoline. The third movement completes your combination. As there

was no pedal included in your first example I omit it here.

To use his illustration in going from vox celeste on a piston to oboe and flute not on a piston. With the immovable system: Press zero piston and draw oboe and flute, making three motions. With the movable system: Either push off the celeste and draw oboe and flute with three motions, or press a piston with the least number of stops on it, push these off and then draw oboe and flute, making at least four motions.

What is the use of doing this when the desired combination may be set on the piston and done with one movement in the movable stop action?

Of course, "one to two stops cannot be pushed off on a dead stop action with a piston pressed giving full swell," but the same thing can be accomplished in another way and with no more effort. For example: Full swell piston is pressed and you wish to get the corneopane and mixture off. With the movable system, push them off in two motions. With the immovable system, press the next piston, which would probably take off the corneopane, oboe and mixture, then draw oboe; result, two motions. However, every organist who is familiar with this system knows that registration is planned in such a way that the necessity for the above rarely occurs.

The above does not answer my question. I said: Take off one or two stops. I might wish to take off the 16-foot and something else. I see in the last part of the paragraph he begins to "crawl."

The old argument about seeing what stops come out is absurd. How many organists really look to see what stops come out after they have pressed a piston? A good organist can tell in an instant by hearing. Personally, I never look at the indicators on my own organ. After one has played the same instrument for a few months it is not necessary.

A good organist can tell how the organ should sound before he hears it and not have to wait until he hears organ before he knows what is on. On the movable action a glance at the organ before will tell you exactly the condition of the organ.

Again, on the dead stop, or any stop action, what will your ear tell you of the great or choir when you are playing on the swell or using either of the other manuals uncoupled to the swell? Do you get any information from your ear? You say you never look at your indicator and when you hear organ know what is on; that it is absurd to look at organ. What do you do when you wish to add stops and couplers? Just go it blind?

I will give you a proposition to try both systems. Start with a piston set exactly alike for both organs. Say, aeoline, salicional and gedacht, with bourdon on pedal. Now build up to full swell with pedal to match, using, if you wish, both stops and pistons, stops and pistons to come on so as to make change gradually. Return to starting point with one motion. On the movable stop action after using any piston you are through with it. You may add to it or take away from it as you please. And at any time you wish to return to the combination or piston chosen or any piston it may be done in one motion. Can you do this on dead stop action?

"If it is a fact that from the organ builder's standpoint a dead stop action is a snap, as it costs much less to build than a movable stop action," then this is another good argument in its favor. If it costs less it certainly must be more simple in operation, and if more simple, the less likely it is to get out of order at critical times.

Pistons go wrong on the dead stop action as well as on any other, especially when the double zero gets out of order, and persist in putting pistons out of business. This has happened to me at a very critical time.

In referring to the snap paragraph Mr. Demarest omits the word "better." I suppose that word "better" is one of the reasons such prominent builders as Skinner, Austin and Casavant go to the added expense of building a movable stop action adjustable at the key desk. Perhaps they may be willing to answer. They are good business men and must have good reasons.

Finally, the dead stop action is well named. It is a dead one. Why not bury the dead.

A. F. MCCARRELL.

P. S.—Mr. Skinner suggests inventing another button to put pistons

out of business. Has he forgotten the double zero? It will answer, perhaps.

Mr. Buhrman Makes Reply.

Editor of The Diapason: May I take friendly exception in your columns to a few statements made therein by Mr. Everson in opposition to the universal and absolutely complete application of the crescendo and diminuendo to the great and pedal organs? The statement is made that "two important factors were overlooked" in my earlier discussion of the subject. The first factor is given as "taste or individuality of the organist." This is entirely erroneous. The organist who wishes the stereotyped and ironclad diapasons and doppel floetes can have them forever frozen by simply putting his foot on the proper crescendo pedal and opening the box. Then, if the chamber and shutters are properly made (and we are not dealing with builders who do not do things to the best of their ability) the great and pedal organs will be absolutely open and unclosed, and UNIMPAIRED. The tone will be absolutely as good as that of any old-style great ever heard. I know this to be true, for I have had built just such a great. Thus do we cater to the "taste" of the stonewall and petrified great-loving organists. But are they willing to give us that much? No! They do not want expression for the great, and therefore we who would like to have it at our disposal dare not!

Second, it is stated that the "acoustics" are against it. May I ask how? I do not know. I have never heard just how the acoustics opposed the enclosed great and pedal. I have heard much talking, but never any reasons other than that the effect has often been spoiled, and that always by badly made crescendo chambers. Dare this then make us eternally doom ourselves to a state of musical stupefaction?

I have just returned from a recital on a fifty-register organ with every pipe enclosed, and the effects I was able to get from the great were simply astounding. My audience bore testimony to that. My doppel floete gave service that for real musical versatility and beauty was absolutely unheard of for the former registers of its class.

Again, "there is no sense in making the entire organ expressive in imitation of the orchestra." No, of course not. Who ever advocated

such a plan? I never advocated that the organ should "imitate" any thing or instrument. But, just as long as there is not another musical instrument under the sun that is absolutely expressionless, then is it not high time to do some original thinking? All the more because the entire organ (or almost so) was once in the expressionless state, and crescendo chambers have been added only in recent years, broadly speaking; and that only with much effort on the part of those who were not satisfied with "things as they always used to be."

The completely enclosed great and pedal is now on the way. It will catch up to us in another generation. But why fight against it? Why not help it along? Every soul in the dark ages once said: "We had best let well enough alone." And shall we say it too?

Diapasons are unique, I confess. But let us add, we much prefer something that can be called useful, versatile and musical in our organs, rather than "unique."

Very cordially yours,
GODFREY BUHRMAN.
Adams Memorial Church, New York City, Oct. 15, 1913.

Invention by George A. North.

Minneapolis, Minn., Oct. 15.—Editor of The Diapason: It might interest you to know that a member of the Hall firm has made an invention which I think will settle the controversy over movable or non-movable stops. Mr. George A. North has invented a non-movable visible system of stop control whereby the organist can tell at a glance which stops are in action, whether brought on by a piston or by the crescendo pedal. It seems to me to be the ideal stop-control, as it removes the only serious defect of the non-movable system as ordinarily found. Very truly yours,

WILLIAM RIPLEY DORR.

Herbert E. Hyde of St. Peter's Episcopal church in Chicago played the following organ selections at his October festival service on the evening of Oct. 19: Praeludium (Sonata No. 14), Rheinberger; Intermezzo (Fantasia Sonata), Hyde; "Elfs," Bonnet; "Caprice Heroique," Bonnet.

Professor Walter Small has been organist of the First Presbyterian church of Urbana, Ohio, for thirty-five years.

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NEW ORGAN HAS 15,120 PIPES

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"Indescribably Brilliant"—Built
at Sauer Factory, Which
Walcker Controls.

Details of the organ just completed in Breslau, Germany, and ranked as one of the three largest in the world, mention of whose completion was made in The Diapason for October, have been received from Wilhelm Middelschulte, the noted organist, who has sent The Diapason a copy of the Cologne Gazette, describing the instrument.

The main organ has 187 speaking stops, distributed over five manuals and pedal. Together with the echo organ there are 169 manual and forty-one pedal stops. The main organ has eighty-seven solo registers, ten diapasons, seventeen strings, thirty-eight flutes, twenty-one reeds, two sets of chimes and twenty-two mixtures. There is a total of 15,120 pipes, twenty-nine couplers and two electric motors. Eleven cars were required to transport the parts of the immense instrument from the factory of W. Sauer, at Frankfurt on the Oder, which is under the control of Paul Walcker.

Sept. 22 the formal acceptance trial of the organ was made by Professor Karl Straube of Leipzig. That evening Mr. Walcker delivered an illustrated lecture describing the organ, while Professor Straube played. The auditorium was filled with invited guests, including many of the leading organists of Germany.

Speaking of the impression made by the monster instrument, the critic of the Cologne Gazette writes that the full organ effect is "indescribably brilliant," while the individual soft tones are beautiful. He calls special attention to the much better effect of a large number of soft stops than the ensemble of fewer loud ones, as in older organs. The Breslau organ he pronounces the greatest in the world. The only adverse criticism made is over the fact that the echo organ could not be made invisible.

The organ was built for the vast auditorium of the "Jahrhundert Halle," built in commemoration of the throwing off of Napoleon's yoke 100 years ago in the war of liberation.

FAMILY OF ORGAN BUILDERS

Schoenstein's Four Brothers and Four Sons in Profession.

Felix F. Schoenstein & Son of San Francisco, the old established firm of the far west, report unusual activities in their line of work. Although they have abandoned the manufacture of organs for several years, they enjoy a unique position and an enviable reputation among the trade.

It is of interest to note that Felix F. Schoenstein, the senior member, a native of the Black Forest, Germany, is one of a family of five brothers, all of whom were connected with the organ business. This inherent inclination has been bestowed upon his own sons, for Mr. Schoenstein is proud of the fact that four of his sons are following his footsteps in organ building. It is this harmonious union, concentrated effort, unity of purpose and personal interest that have given them the reputation they enjoy.

In recent years special endeavors have been made to obtain the erection work of eastern manufacturers. Having always maintained a neutral position with all builders, they have been the recipients of the confidence and patronage of some of the leading firms.

During the last four years thirty-three new organs have been erected and five more are to be installed in the ensuing months. This erection work has been performed for the Austin Organ Company of Hartford, Conn.; Hook-Hastings of Boston; M. P. Möller of Hagerstown, Md.; the Hinners Company of Pekin, Ill., and

Pilcher's Sons of Louisville. Aside from this work a special feature has been made of caring for organs on a contract basis, of which the firm has over fifty on its list. Incidental to this work, rebuilding and the installation of blowers have received attention.

ORGAN DRAWS FOUR OTHERS

Hall Instrument at Minneapolis Is Strong Advertisement.

William Ripley Dorr, who gave the opening recital on the organ built by the Hall Organ Company for St. Mark's English Lutheran church at Fargo, N. D., writes that the contract for this instrument was the direct sequel to the construction of the organ played by Mr. Dorr in Holy Trinity church at Minneapolis. The pastor of the Fargo church happened to hear the Minneapolis organ and at once decided to order an exact duplicate. Since that time four other Hall organs have been sold on the reputation of this one.

Mr. Dorr gave his Fargo recital Oct. 1 and played: Suite in G, Rogers; Scherzo in G minor, Macfarlane; Midsummer Caprice, Johnston; Humoreske, Dvorak; Marche Nuptiale, Guilmant; Benediction Nuptiale, Hollins; Concert Overture in C minor, Hollins. The organ is a two-manual, with electric action, and the scheme of stops is:

GREAT ORGAN.

1. Open Diapason, 8 feet.
2. Melodia, 8 feet.
3. Dulciana, 8 feet.
4. Flute d'amour, 4 feet.
5. Swell to great.
6. Swell to great super.
7. Swell to great sub.
8. Great super.

SWELL ORGAN.

9. Bourdon, 16 feet.
10. Open Diapason, 8 feet.
11. Stopped Diapason, 8 feet.
12. Viole d'orchestre, 8 feet.
13. Viole Celeste, 8 feet.
14. Aeoline, 8 feet.
15. Flute Harmonique, 4 feet.
16. Oboe, 8 feet.
17. Swell super.
18. Swell sub.
19. Swell unison off.
20. Swell tremolo.

PEDAL ORGAN.

21. Bourdon, 16 feet.
22. Lieblich Gedacht, 16 feet.
23. Flute, 8 feet.

Mr. Dorr will give the opening recital on a Hall organ in the Congregational church at Hampton, Iowa, Nov. 4.

Hemington Resumes Recitals.

Dr. Francis Hemington's attractive recitals in the Church of the Epiphany, on the Roosevelt organ which is probably the largest on the west side of Chicago, have been resumed. The 187th and 188th were given in October and the programs were:

Oct. 6—Toccata and Fugue in D minor, Bach; Reverie, "Moonlight," Karg-Elert; Nuptial March, Guilmant; Finale from the First Symphony, Vierne; "Evensong," Johnston; Scherzo in D minor (new), Faulkes; Second Toccata in C minor (new), Rogers; Prelude and Siciliano from "Cavalleria," Mascagni; "Shepherds' Dance" ("Henry VIII"), German; Military March, "Pomp and Circumstance," Elgar.

Oct. 20—Sonata in F minor, Mendelssohn; Prelude to "Lohengrin," Wagner; Great Fugue in G minor, Bach; Funeral March and Seraphic Chant, Guilmant; Intermezzo, Rogers; Berceuse, Godard; Polonaise, Chopin; "Autumn," Brewster; Humoreske, Dvorak; Theme and Variations, E. Thayer.

HAS AN AUDIENCE OF 1,500

J. W. Holland Plays Before Enthusiastic Hearers in Detroit.

A recital was given on the four-manual organ in the Woodward Avenue Presbyterian church of Detroit, Sept. 26, by J. W. Holland. He played selections from the French composers and his own compositions. The organist was assisted by Harold Jarvis, tenor, and Miss Della Hagerty, violinist. There was an audience of more than 1,500 present and great enthusiasm was displayed. Mr. Holland is devoting a good deal of his time to the opening of new organs and concert work, and is arranging a recital tour for 1914 in England, France and Germany.

TWO NEW DEVICES ADOPTED

Hillgreen-Lane Organ in Grace Reformed Church, New York.

Hillgreen, Lane & Co. have installed an organ in Grace Reformed Church, New York City, which edifice was completely renovated and re-decorated during the summer. The organ was built with a view of obtaining rich tones and combinations, while preserving a body of tone suitable to accompaniment for congregational singing. Under the direction of Gustav Dohring all this has been accomplished, and the organ is a pronounced success.

C. L. Harrington, the organist, has had incorporated two unusual devices—a pedal octave and a pedal tenor. The latter is his own arrangement, and when in use permits the coupling of the upper eighteen pedals to either great or swell organ, while only the lower twelve pedals affect the pedal stops. This allows solo work on upper pedals and soft responses in lower pedals, while both hands may be using the keys. During the winter Mr. Harrington will give several recitals, the programs of which will appear in these columns.

A recital was given by Sidney C. Durst of Cincinnati, Oct. 6, on the new Hillgreen-Lane organ which was given to the First Baptist church of Frankfort, Ky., by Mrs. Clarinda J. Berry.

A Hillgreen-Lane organ was dedicated Oct. 12 in the Swedish Lutheran Trinity church, Buffalo. The recital was given by Professor Thorstenberg of Jamestown, N. Y. The third theater organ installed by this firm in Detroit was placed in commission Oct. 1.

Edwin E. Wilde of Falmouth, Mass., has been made the permanent organist at St. Stephen's church, Providence, R. I. Mr. Wilde is a pupil of Edgar A. Barrell of New Bedford, Mass., and Dr. A. Madeley Richardson of New York. He took up his new work Oct. 15.

ORGAN IN BIG PARISH HOUSE

C. S. Haskell Builds for Trinity Church, Watertown, N. Y.

C. S. Haskell of Philadelphia has completed a two-manual organ in the new parish house of Trinity Church, Watertown, N. Y., of which Gerald F. Stewart is organist. The organ has these stops:

GREAT ORGAN.

1. Open Diapason, 8 ft.
2. Dulciana, 8 ft.
3. Melodia, 8 ft.
4. Gamba, 8 ft.
5. Octave, 4 ft.

SWELL ORGAN.

6. Bourdon, 16 ft.
7. Open Diapason, 8 ft.
8. Stopped Diapason, 8 ft.
9. Viola, 8 ft.
10. Voix Celeste, 8 ft.
11. Flute d'Amour, 4 ft.
12. Oboe, 8 ft.
13. Tremulant.

PEDAL ORGAN.

14. Bourdon, 16 ft.
15. Lieblich (from No. 6), 16 ft.
16. Bass Flute (from No. 8), 8 ft.

The action is electro-pneumatic and the organ is equipped with a movable console, which, if necessary, can be placed fifty feet from the instrument. The tone is rich and full for the moderate size, the quality of the diapasons being especially praiseworthy, Mr. Stewart writes.

The instrument stands in a chamber prepared for it at the back of and above the stage, in the main auditorium of the new parish house erected for Trinity Church by Mrs. Emma Flower Taylor of Watertown, at a cost of about \$100,000.

A new booklet issued by the Hinners Organ Company presents strong words of appreciation from prominent organists for the work of the company and pictures of some of its recently built organs, including that in the First Congregational church of Rogers Park and Trinity M. E. church at Des Moines, Iowa.

A Hinners organ has been installed in the German Methodist church of Brenham, Tex. It was set up by F. F. Pitts of the Hinners staff.

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Everett E. Truette has given us an example of pure and worthy organ music in his Suite in G minor, just off the press of Arthur P. Schmidt, and has contributed a work of interest and

using the words of the familiar hymn "Jesus, Thy Boundless Love for Me." It shows a thorough and sympathetic understanding of the words. There is a soprano solo and quartet. It is an arrangement of one of Mr. Francis' songs.

Roland Diggle, at his home in Quincy, Ill., keeps his spare moments occupied, it seems, adding to organ music. "At Sunset" is his latest work. There are oboe and gamba solos. The piece has character and makes a strong appeal to the popular ear at

LETTER FROM MR. SKINNER

Boston, Mass., Sept. 27, 1913.—Editor of The Diapason. Dear Sir:—A re-issue of a publication which appeared three or four years ago emphasizes some rather peculiar circumstances, which came to my notice when the original edition was issued. At the time of the opening of the Auditorium organ at Ocean Grove I received a descriptive advertising circular of the instrument, in which I found the quotation at the left. Shortly afterward there was brought

Revolution in Organ Building?" Mr. Miller answered: "Hope-Jones." ERNEST M. SKINNER.

Recital at Parsons College.

Edward Kreiser gave a recital in the artists' course at Parsons College, Fairfield, Iowa, on the new Bennett organ, Oct. 23. He played "The Cuckoo and Nightingale" Concerto. Handel; "Clock" Movement (Fourth Symphony), Haydn; First Sonata, Borowski; Andante from "Pathétique" symphony, Tchaikowsky; Christmas in Sicily, Yon; Fugue in D major, Boccherini; Love Song, Harker; Grand Fantasia on Themes from "Tannhaeuser," Wagner.

Goes to Milford Church.

The music committee of the Universalist Church of Milford, Mass., has voted to engage Stafford C. Clough of Woonsocket as organist to succeed Mrs. Wilhelmina Wales, who resigned to be married. Mr. Clough was recently organist at the Globe Congregational Church in Woonsocket.

The Presbyterian church of Gallatin, Tenn., has installed the organ bought from the First Presbyterian church of Nashville. The organ was built many years ago by Hook & Hastings.

C. Nevison Roberts, organist of the Methodist church at St. Johns, Mich., has accepted the position of organist at the new Catholic church at Lansing, Mich.

The Estey Company has installed an organ which cost \$3,300 in the Morningside Baptist church of Springfield, Mass. Mr. Carnegie gave \$1,250 toward the cost. Miss Olive Butler is the organist.



CLARENCE EDDY AT GREAT ORGAN IN CHICAGO AUDITORIUM.

[Taken Recently at Place where Mr. Eddy Presided when Instrument Was Dedicated.]

value to American organ literature. Dignity and melody are combined in the first movement, the allegro symphonique, and the character of the entire suite is revealed with the opening chords. The intermezzo is a beautiful adagio movement and the ending of the melody is most effective. Then comes a stately grand choir, followed by a meditation, closing with the brilliant fugue, which presents more than ordinary technical difficulties. This suite has already found its way to the programs of the best concert organists and has been well received.

J. Frank Frysinger's work is more and more attracting attention and his newest compositions are played by organists who keep abreast of the latest writings of merit. J. Fischer & Brother have just published his "Traumlied" and "Reverie." The former is a dainty treatment of a charming theme. The "Reverie" is very much of the same style and both will commend themselves to those who discriminate between the meritorious and the cheap.

Another Fischer publication is a "Legend," by Gottfried H. Federlein, the well-known young New York organist. It is worked out on a theme which is one of the most graceful we have seen or heard in a long time. It is a short piece that should be of good use in concert program and at church service alike.

Ralph Kinder never is commonplace, though he writes much and in a modern style. His "In Springtime" and "In Moonlight" are just off the press of J. Fischer & Brother. The pretty sketch "In Springtime" is calculated to arouse admiration even though the season is not just now apropos. "In Moonlight" is one of the growing number of pieces for chimes, which are being issued simultaneously with the demand caused by the increasing number of chimes on large organs.

In the line of anthems J. Henry Francis has written a very good one

the same time. Mr. Diggle has written also two songs—"Night and Morning" and "She Knows Not That I Love Her"—which illustrate his versatility as a composer.

BOOM AT GUILMANT SCHOOL

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Work in the Guilmant Organ School, which re-opened for the season Oct. 7, is in full operation. The enrollment this year is unusually large and students are still arriving from distant points to avail themselves of the advantages offered.

Clement R. Gale, professor of ecclesiastical music in the General Episcopal Theological Seminary of New York City, is head of the theory department, and Warren R. Hedden, for many years organist and choir-master of the Church of the Incarnation, New York, is again giving instruction in keyboard work, modulation, harmonization of melodies, transposition and musical dictation.

The course of lectures on the liturgical forms of church music will be given as usual by the Rev. Dr. Howard Duffield, and early in November Thomas Whitney Surette will resume his lectures on a new list of subjects.

The students' recitals have been resumed for the season and among the students are a large number with exceptional talent this season. Dr. William C. Carl has made several important innovations in the organ department, and, as heretofore, each student is personally instructed by him.

Middelschulte Is Heard.

Wilhelm Middelschulte gave a short program of selections from the compositions of Bach, Mendelssohn and Handel at the Sunday afternoon service at St. Paul's Church, Chicago, Oct. 26. The service was under the direction of John Allen Richardson, organist and choirmaster.

to my notice a volume entitled "The Recent Revolution in Organ Building," by George L. Miller. On page 107 I read the quotation at the right.

"Working in connection with the Skinner Company, Hope-Jones constructed and placed a fine organ in Park church, Elmira, N. Y., erected in memory of the late Thomas K. Beecher (brother of Henry Ward Beecher). He there met, as chairman of the committee, Mr. Jervis Langdon (Treasurer of the Chamber of Commerce, Elmira). That gentleman had the foresight to appreciate the fact that the Hope-Jones organ was vastly superior to any other, and he secured the industry for his city by organizing a strong corporation under the management of experienced business men.

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The freedom of the use of my name and instruments was employed in a way objectionable to me, and led me to interview Mr. Miller. He assumed a familiarity with certain of my instruments, and I wondered where he got his information, inasmuch as he had never consulted me on any subject whatever, except to ask me for a photograph of a console. I interviewed Mr. Miller in the presence of a witness, and asked the following questions: "Have you ever been inside the instruments at Columbia University and the College of the City of New York, or have you any personal knowledge of these instruments?" Mr. Miller answered: "No." I then asked: "Who gave you all the information regarding these instruments, and contained in the 'Recent

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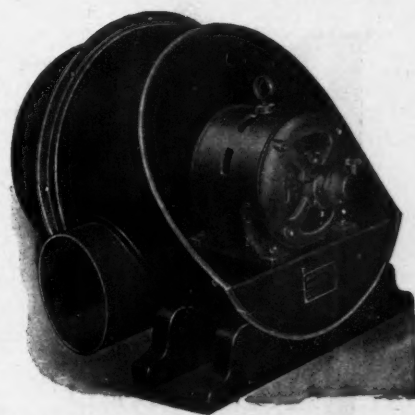
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